the only
thing we
have to scan
.....is books
themselves!

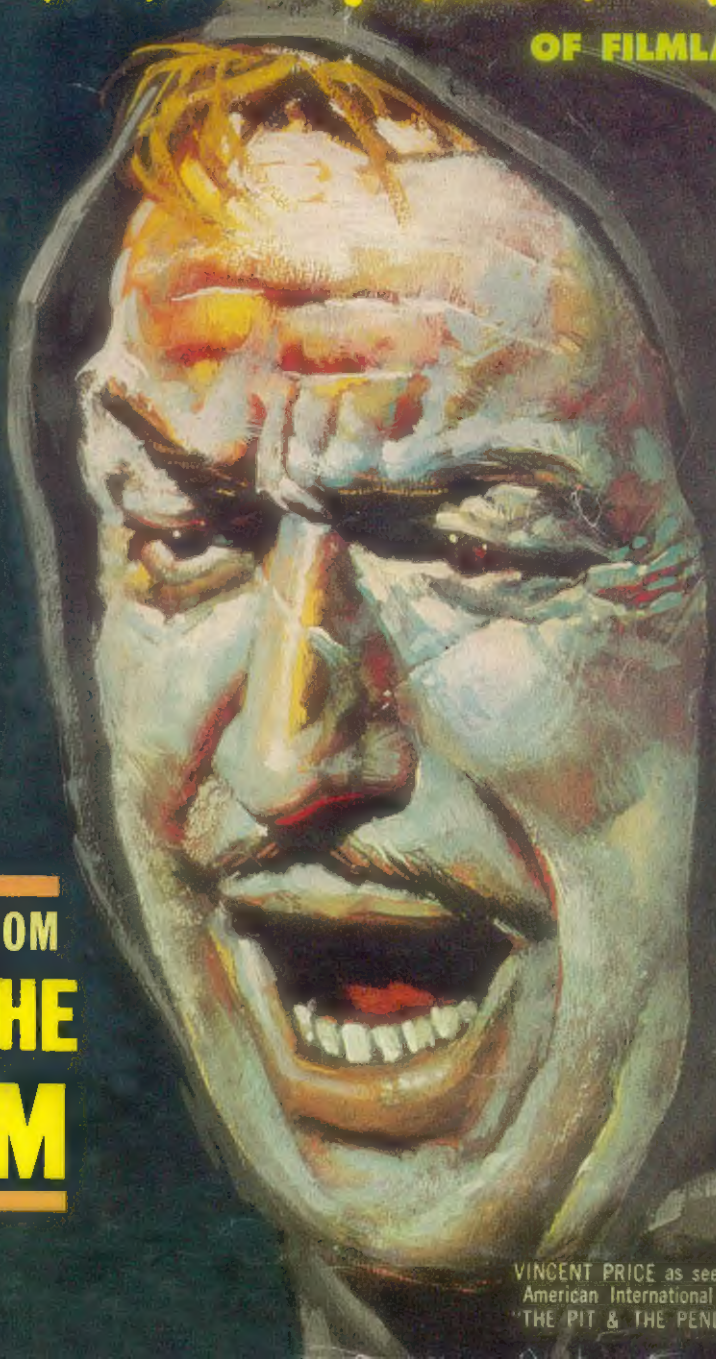
FAMOUS MONSTERS OF FILMLAND

OCTOBER
35¢
No. 14

A LUCKY READER OF THIS ISSUE WILL APPEAR IN A HOLLYWOOD MOVIE

. . . SEE PAGE 38

EXCITING PICTURES FROM THE PIT & THE PENDULUM



VINCENT PRICE as seen in the American International Picture "THE PIT & THE PENDULUM"

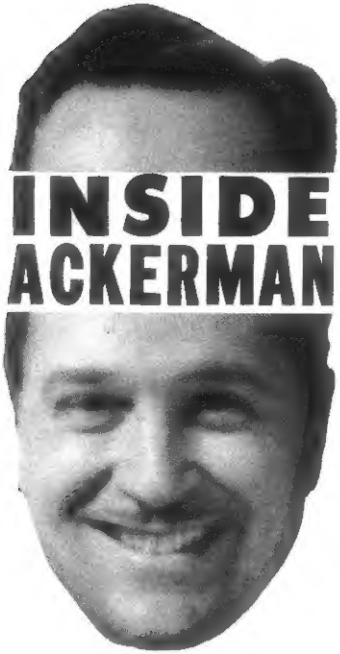
One of the masterpieces by TV's outstanding Make-Up Artist Dick Smith. Read all about him in the exclusive article on page 30. And don't miss the great Contest News on page 38!

A NEW

FAMOUS MONSTERS

SPECIAL FEATURE

INSIDE ACKERMAN



Our beloved Editor Forrest J Ackerman (known as FJA to his millions of fans) starts a new feature this issue—on this very page! At last readers will be able to crawl inside the mechanical brain of FM's Editor each issue for the latest confidential goodies in the world of Monsterdom.

"We" were on television the other day; that is to say, FM was represented by Bob Burns, who was featured in our last issue. **Pacific Panorama** is an hour-long morning program viewed by hundreds of thousands of Southern Californians, and on June 13th, the day FM #13 officially went on sale, Bob & Kathy Burns brought a copy to the TV station and were interviewed. The hostess of the program read off the name of our magazine loud and clear, showed close-ups from it of both Bob and his wife in make-up, quoted parts of the article over the air, and asked the Burnses many interesting questions about their hobby of monster make-up. Bob's wolfman mask, scarman and several others were exhibited during the program.

In case you've been wondering whatever became of the subliminal perception picture, MY WORLD DIES SCREAMING, announced many issues ago in our Shape of "Things" to Come dept., and in LIFE magazine, it is finally being released (**without** the "subcep" process) as TERROR IN THE HAUNTED HOUSE.

Ray Russell came to visit me the other day, bringing with him his 9-year-old boy Mark. Ray wrote the screenplay of Wm. Castle's weird film, MR. SARDONICUS; also used to edit the magazine that first published THE FLY; but all this made no impression on his young son, Ray told me, "**until** he saw my name one day in **FAMOUS MONSTERS,** then for the first time Mark was convinced that he really had an important father!"

Wendayne Wahrman, authoress of "By Rocket to the Rue Morgue," is also a science teacher. The other day while instructing one of her classes, a breathless gym teacher burst into her room, calling her aside and inquiring wonderingly, "Isn't this **you??**" The Phys. Ed. teacher was pointing to the foto accompanying part 1 of the feature, explaining, "I just took this magazine away from a student, and I suddenly thought this picture looked familiar!" In one chance in 50, when the teacher picked up the magazine it had been open at the page where Wendayne's picture appeared! She admitted it was indeed she, and when she told me the story explained it is not that the school has anything against its students owning or reading **FAMOUS MONSTERS,** it's just that during classes they're not permitted to read magazines rather than study. Actually, I'm all in favor of you little monsters (er, I mean you mature young geniuses) taking my magazine to school with you, because as fast as your copies are taken away from you I **know** you will go out and buy another! Besides, think of all the teachers you will convert! They will thank you for it. (They may even keep you after school to discuss the issue with you.) That way our circulation will rise and soon **every** issue will have 100 pages or will be published every 6 weeks.

Coming Attractions: A great foto-interview with Glenn Strange. . . . The Prehistoric Story. . . . The Peter Lorre Story. . . . More Bloch. . . . A New Collector's Item MONSTER FILMAGAZINE! You'll be bats about it—that's all we'll say now, except that it will be a **serious** One-Shot no one will want to miss. Official Details next issue!

REWARDS this issue to WM. S. COBUN JR. of Erlanger, Ky.; GARY DORST, New Glarus, Wisc.; and DENNIS MUREN of La Canada, Calif.; for outstanding letters or contributions "above & beyond the call of duty." Each receives an autographed copy of **A Book of Weird Tales,** the one-shot magazine which I edited last year for a British publisher. It features my article on Bela Lugosi, "The Terror from Transylvania", and a very few copies can still be obtained at $1.50. Gary gets a free copy because he voluntarily took his time to prepare a typewritten list for me of the release dates of over 100 films—something you've indicated you want included more frequently under stills, and a handy reference that I'll make good use of in the future. It was like pulling Dracula's fangs or getting the Wolfman to shave, but Denny finally broke down for the good of All Mankind (Monsterdom, that is) and let me have 50 of his great stills from his personal collection for sharing with the weird world in issues of FM to come. Incidentally, it is **not possible** for me to ever have **too many** horror or sci-fi stills, pressbooks, scrapbooks, clippings or anything else relating to the affairs of fanta-filmdom, so **never** dispose of unwanted material, send it to FJA if you don't need it any more or are feeling in a generous mood. It needn't cost you anything: I'll refund your postage and, if you'd like it, while they last, send you a copy of one of my articles like "Screamoscope is Here!", "Sci-Fi is My Beat" or "Scientifilm Marquee". Send direct to me at 915 So. Sherbourne Dr., Los Angeles 35, Calif.

FORREST J ACKERMAN

HIGH PRAISE FROM HIGHSMITH

I think FM is the best mag ever published. I buy no other. **(Do you hear THAT, Editors of LIFE & TIME and SATURDAY EVENING POST? I'll bet THAT has you shaking in your gold-plated editorial chairs!—FJA. Editors of L, T & SEP reply: "Shaking, yes; with mirth!")** Haydock's "Monster Review" in #13 was most useful. ST. GEORGE & THE 7 CURSES was one of your best movie synopses yet. "Rocket to the Morgue" and "Hidden Horrors" both **great.** Long concluding instalment of THE THING was wonderful; "Bob Burns", great; "Tarzan", wonderful; Bloch, **EXCELLENT.** It was lucky I saw the movie THE INCREDIBLE SHRINKING MAN because I couldn't make heads or tails of your "Inside Darkest Acula" review of it! I've never seen your writing any worse. **(Obviously you never read any of the poetry I wrote when I was 8 years old.) Lon Chaney Shall Not Die!** was one of your best ideas.

JIM HIGHSMITH
KINCAID, ILL.

CALLING ALL DRAGONS

● SUSAN GORDON, subteen starlet of TORMENTED, calls in to say that the title of her dad's picture, ST. GEORGE & THE 7 CURSES, has been changed to THE MAGIC SWORD.

MAN OF MANY SUGGESTIONS

#12 was great; enjoyed every page as usual; glad you've not given up the humor entirely. Superb preview of CURSE OF THE WEREWOLF. Bar is great; how about Bok, Finlay & Paul to spice up the pages of FM as they have done with the great fiction publications of the fantasy world? Hope you'll do a write-up on the FU MANCHU series, with Warner Oland as the diabolical Oriental; the CHANDU series, with Lugosi. **(Coming up in our new companion magazine, FAMOUS SCREEN THRILLS!)** Answering your question, Who played the Jekyll-Hyde role in DER JANUSKOPF, Lugosi or Veidt? according to Joe Franklin, author of "Classics of the silent Screen", it was Conrad Veidt. I would like to see an article about THE CAT AND THE CANARY (1927), the 1930 CAT CREEPS and the Bob Hope version of 1939 . . . more silent horrors like Maugham's THE MAGICIAN (1926), A. Merritt's 7 FOOTPRINTS TO SATAN, and VAMPIRES OF WARSAW. . . **(Never heard of the latter before. What can you or anyone else tell us about it?)** . . . more Scognamillo; his coverage of Poe was good, how about Verne?

BILL RYAN JR.
ARLINGTON, VA.

HI YO, SILVERSTEIN!

● JOHN ANDREWS, above, hopes to "muscle" into the monster business. He shows us his own make-up job, The Metal Frankenstein. While seeing producer Fred Gebhardt recently about a job, John picked up some news for us: Gebhardt is doing RETURN TO THE PHANTOM PLANET.

Continued on page 6

FAMOUS MONSTERS OF FILMLAND

OCTOBER 1961
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FJA and a contributor to the Fang Mail Department.

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48 **A NEW MAGAZINE COMING!**
See the Announcement on the Back Cover of This Issue —A NEW and Thrilling Magazine for Film Fans by the Publisher & Editors of FAMOUS MONSTERS!

TALES OF FRANKENSTEIN

Can you imagine the thrill that a fan of both science fiction and horror films like myself received when I tuned in on TV recently and saw a Hammer Film Production called TALES OF FRANKENSTEIN? Directed & produced by none other than **Curt Siodmak**! And the glorious thrill of actually seeing a screenplay by the late great **Henry Kuttner** and his wife, **Catherine Moore**! Anton Diffring (THE MAN WHO COULD CHEAT DEATH at THE CIRCUS OF HORRORS) was Baron Frankenstein; the make-up on the monster was quite good; and the filming and special effects in general were excellent.

BILL WARREN
GARDINER, ORE.

ANYBODY GOT TWO $13 BILLS FOR ONE $25?

The 13th Anniversary was a good excuse for an extra-special issue. Not only is 13 considered an unlucky number but it is also America's **lucky** number! Take a look on our national emblem. How many berries on the branch? Leaves? arrows in the eagle's claw? stripes on the shield? stars in the wreath? letters in E. Pluribus Unum? **(Don't know. At a wild guess I'd say 11. It's been so long since your publisher has paid your editor that he's forgotten what a $1 bill looks like.)** And it's lucky for me too: I was born on Friday the 13th!

JOHN L. MULLET
GARY, IND.

3-DIMENSIONAL THRILLERS

Can you add any to my list of 3D horror & sci-fi movies?

IT CAME FROM OUTER SPACE (1953).
THE HOUSE OF WAX (1953).
PHANTOM OF THE RUE MORGUE (1954).
CREATURE FROM THE BLACK LAGOON (1954).
GORILLA AT LARGE (1954).

RICHARD BOSTON
SAN JOSE, CALIF.

● THE MAZE (1953).
ROBOT MONSTER (1953).

TWIN BROTHER?

● TREBOR SNURB, above, of Knabrub, Calif., says we ran a foto of his long-lost brother Bob, of Burbank, on p.47 of our Aug. issue. "As a boy, Bob was always very jealous of me," says Trebor, "and you can obviously see why from my picture, as I am indisputably the more handsome of the two."

EXCERPTS FROM "SHORT NOTE" 2400 WORDS LONG!

This is a short note; a longer letter will follow. I am baby-sitting with an IBM Electronic Computer tonite, and while the tapes run I can concentrate on more important problems. I have been a bug on the subject of S.F., monsters and such since I was a tyke, back in the early 30s. I grew up with heroes like Flash Gordon, Dick Tracy, Mandrake, Buck Rogers, Karloff, Lugosi and Chaney Jr. Luckily I was blessed with almost total recall, and tho I was very young at the time I can still call to mind the happenings of that flickering land of shadows that filled our Saturdays with thrills. This is where you fill such a big gap in my life. Now that I have the wherewithal to enjoy and indulge my hobby, the substance seems to have vanished from the industry except for a few brave souls such as Hammer who have real top attractions in Peter Cushing, Christopher Lee, Phil Leakey (the ace make-up man), Jimmy Sangster, Hinds and Carreras. . . Besides playing THE THING, James (Gunsmoke) Arness had the role of the G-Man assigned to track down the antennaed menace in THEM! Don Megowan, who portrayed the Creature in THE CREATURE WALKS AMONG US, also appeared as the hero sheriff in THE WEREWOLF. Incidentally, the original Kevan Black Lagoon Creature costume was green with a gaping red mouth. . . The next thing on the agenda is my list of personal choice top 10 screen thrills of all time. These may not agree with popular favorites, but looking back on my many years as a moviegoer (since around 1932-3) I know these scenes (NOT entire movies) made the most lasting impressions and gave the most chills.

1. The horribly disfigured mad sculptor (Vincent Price) hobbling doggedly after terror-stricken Phyllis Kirk in HOUSE OF WAX.
2. The conscience-maddened doctor's (Henry Daniell) hallucination that Cabman Grey's (Boris Karloff) corpse had replaced that of the recently exhumed woman beside him on the seat of the runaway coach, BODY SNATCHERS.
3. Old Man Moses' sudden appearance out of the depths of the swamp when the boy (Billy Lee) came to claim his hound in THE BISCUIT EATER.
4. The Geiger Counter prefaced buildup of tension in the frigid Quonset hut prior to the roaring entry of THE THING.
5. The horrendous entrance of the gore-spattered, hate-maddened, livid visaged, red-eyed Count Dracula into the library of his castle where his Vampire-bride had dared to attack Jonathan Harker. The red eyes and white fans of Christopher Lee & Valerie Gaunt in THE HORROR OF DRACULA are indelibly etched in my memory.
6. The unmasking of Lon Chaney by Mary Philbin as he sits at his giant pipe organ deep beneath the floors of the Paris Opera House in THE PHANTOM OF THE OPERA.
7. When stars are bright,
   On a frosty night,
   Beware thy bane,
   In the rocky lane.

And John Howard, with his family's ancient curse upon him, heaves his werewolf head into view above the cliff's edge. A real shocker.

8. The shuffle of a dragging foot, traces of ancient mould, rotten linen wrappings and dust, and the suspense-filled revelation that Kharis, High Priest of Karnak (Tom Tyler) walked abroad once more after a nightmare sleep of over 3000 years. THE MUMMY'S HAND had nerve-shattering suspense right down to the wire.
9. Ralph Morgan's fiendish expression as he walked out of the fog on his willpower synthesized legs to reveal himself as the mad murderer in the creepy NIGHT MONSTER.
10. In the dank burial crypt the grave robber holds his lantern high and reads, "Lawrence Talbot, Beloved Son of Sir John Talbot, A.D. 19XX." Quickly the lid of the vault is removed and the body revealed. The unwitting pawns lift out the dried weeds that surround the body and one exclaims, "Wolfbane!" "Wolfbane?" echoes the other. "Yes," replies the first; and then as if recalling something from long past, says: "Even a man who is pure at heart, And says his prayers by night, May become a wolf when the Wolbane blooms, And the moon is full and bright." Shaking themselves from their foreboding mood they get on with their purpose and remove a rich-looking ring from the finger of the body lying on the silken cushions. As they examine it by the light of their lantern, the low-hanging clouds part and thru the barred windows the beams of the full autumn moon creep slowly across the tomb. The Wolfbane rustles slightly, unheard by the greedy ghouls hovering over the lantern until suddenly the arm of one is gripped by a ferocious hand which slowly and steadily pulls him toward the open vault, as he babbles thru fear-trembling lips, "It's alive, it's alive!" and his horrified partner runs screaming from the tomb. The resurrection of the Wolfman (Lon Chaney Jr.) still evokes a shudder from me when I pass a mausoleum and remember that imaginative beginning of FRANKENSTEIN MEETS THE WOLFMAN. As the mummy said, that wraps it up.

WM. S. COBUN JR.
ERLANGER, KY.

● We have asked RAY BRADBURY to submit HIS choices to us of his all-time favorite Horror High-Lights—and he has promised to do just that!

GONE TO HIS HEAD

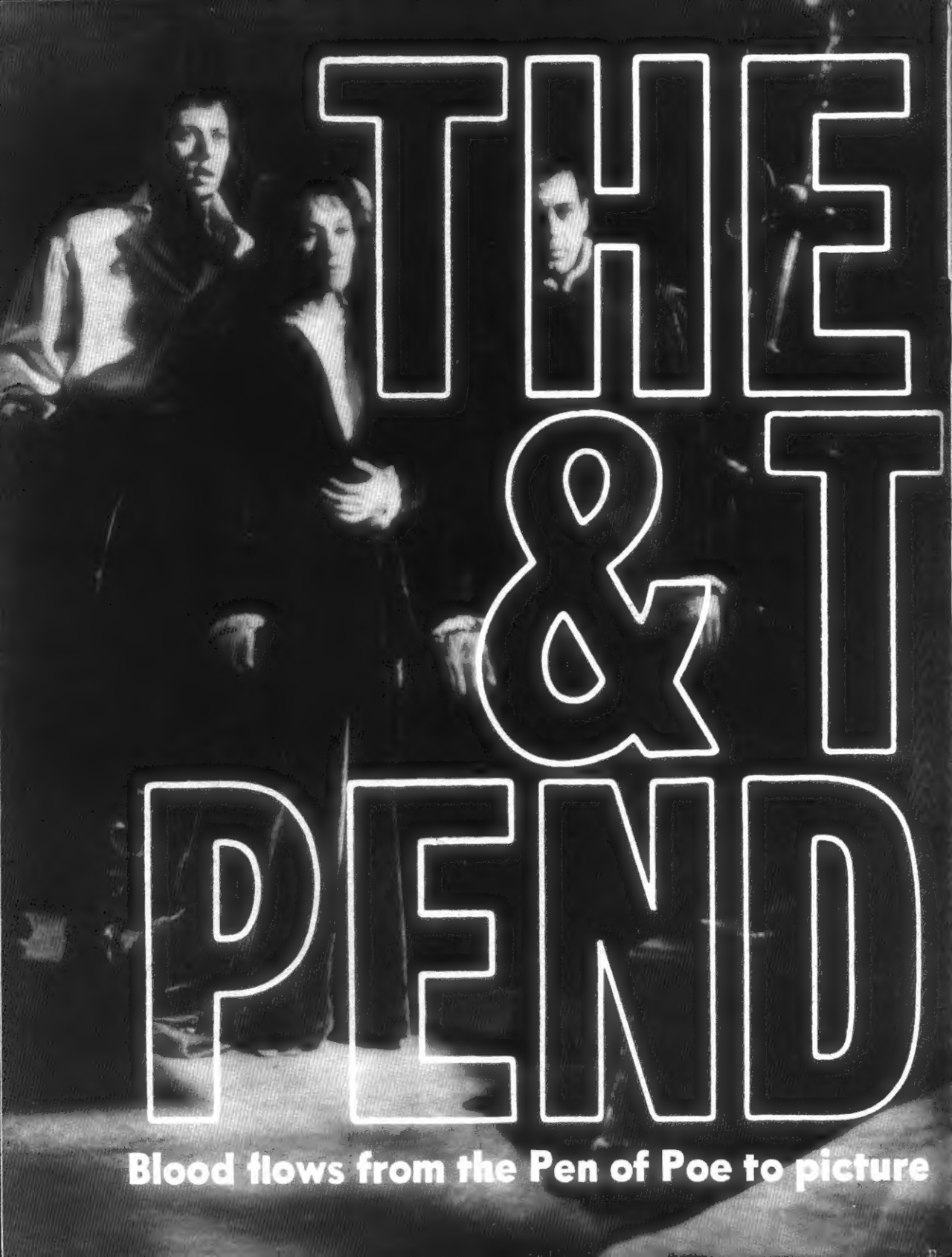
● David Lesinksi, who claims that becoming an FM readers has gone to his head.

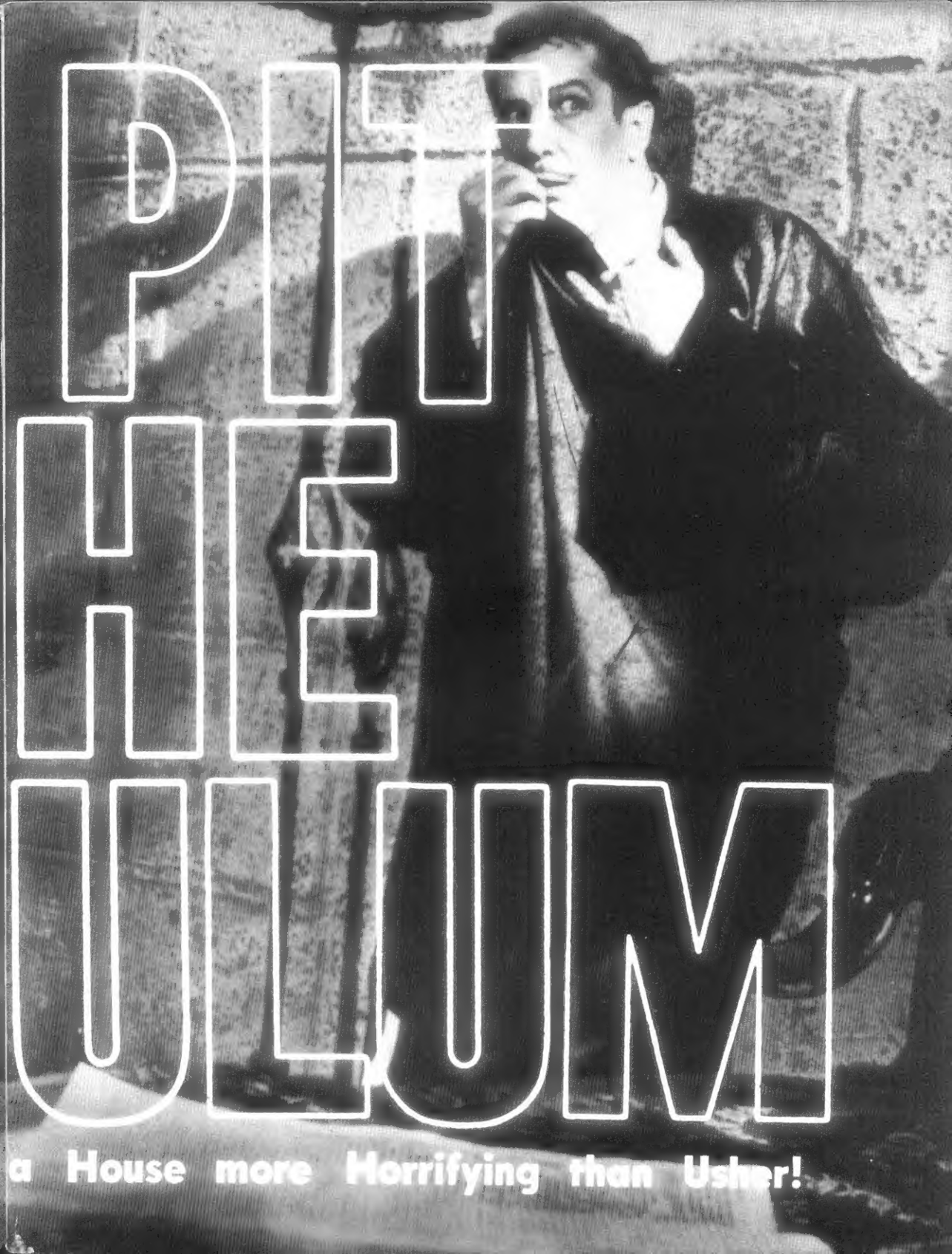
If you've something to get off your chest, your coffin or your back, Dr. Acula will consider your symptoms. Just put them in writing to:

DEAD LETTER DEPT.
FAMOUS MONSTERS
1426 E. Washington Lane
Philadelphia 38, Penna.

LON CHANEY SHALL NOT DIE!

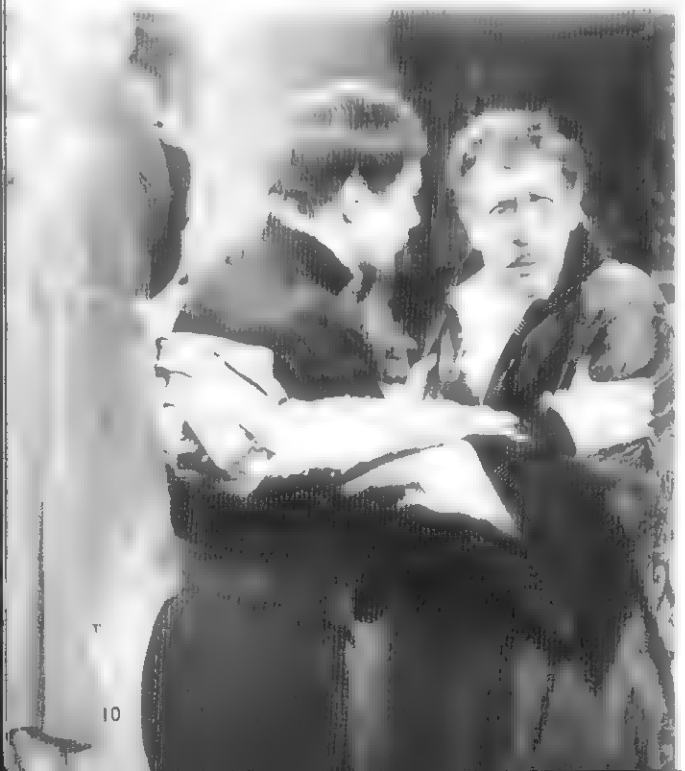
HE made over 100 pictures, his legacy to lovers of the macabre. Here, with Lorre-like popping eyes, is Lon as the vampiric Man of Mystery in LONDON AFTER MIDNIGHT (MGM, 1927).


THE
&
PEND
Blood flows from the Pen of Poe to picture


PIT
HE
ULUM
a House more Horrifying than Usher!

For the moment Vincent Price plays merry host in house of ghostly happenings.

Price's reason is beginning to slip, and with good reason. Does the answer lie in the sinister Pit?



Spain in the 16th Century. The pain, torture and inhuman cruelties of the infamous Religious Inquisition lie only a generation in the past. In Castle Medina the shrieks and moans of innocent men and women still echo, ghost-faint, from the dungeons where the dark deeds were done.

the lost elizabeth

Elizabeth Barnard (Barbara Steele) has died under mysterious circumstances. Her brother Francis (John Kerr) comes to the Castle to learn what he can from her husband, Nicholas Medina (Vincent Price), of his sister's untimely demise.

"She died of an unknown blood malady," Nicholas tells Francis. "I will take you to her." He leads him to the burial room but there is little satisfaction for Francis there, for his sister in her casket has been bricked in behind a wall—"a family custom," explains Nicholas.

a different story

Elizabeth's physician, Dr. Leon, arrives at the Castle during dinner. Francis learns from him that his sister did not die of a medical cause but a mental—she was *literally frightened to death!* Nicholas now admits this, but protests to Francis that he only sought to spare him unnecessary anguish.

Francis demands to see the scene of his sister's strange death. Reluctantly, Nicholas escorts him to the torture chamber where his father, Sebastian, once maimed and twisted bodies because of his own warped mind. "Elizabeth seemed to be fascinated by the place," Nicholas tells Francis. "She kept coming back until I fear her mind gradually deteriorated. That horrible night I found her here, inside the Iron Maiden, paralyzed with terror. Just before she died she whispered my *father's* name. . "

the nightmare of nicholas' childhood

Later, Nicholas' sister Catherine (Luana Anders) seeks out Francis to explain certain things to him. "When my brother was a little boy," she tells him, "he was forbidden to enter the torture chamber. But, with

Who—or what—will be inside Elizabeth's coffin?

As her corpse rises from its casket, Price's mind shrieks "But you're dead—*dead!*"

a child's curiosity, he crept in one day to examine the instruments. Hearing footsteps, he hid—and was witness to an awful sight: the death of his mother and uncle at the maddened hands of his own father!"

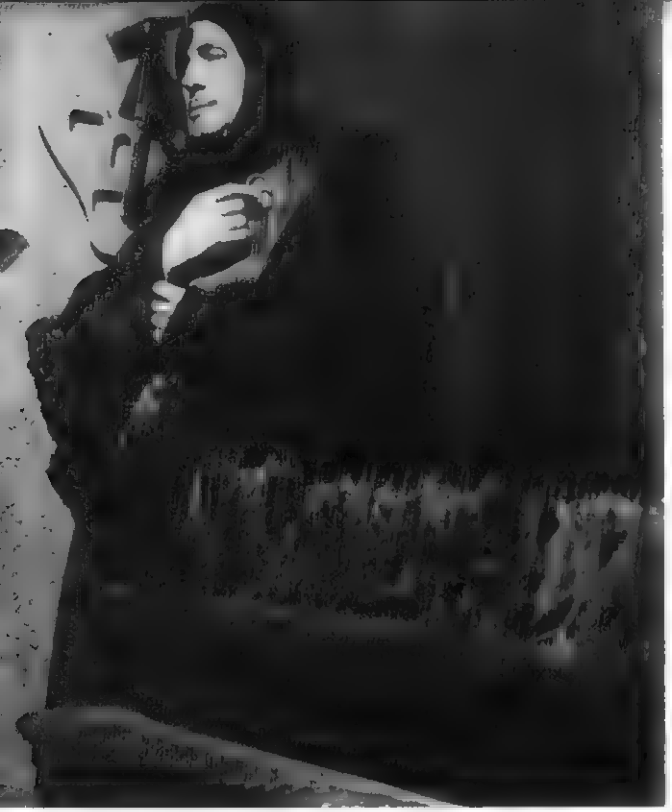
There is more nightmare for Nicholas that very night, for the household is awakened by the playing of a harpsichord—an instrument which only the dead Elizabeth knew. Nicholas is found in the music room, clutching a ring supposedly on his wife's hand at the time of her interment. After Dr. Leon has given him a sedative and put him to bed, the doctor explains to Catherine & Francis that Nicholas is obsessed with the conviction that his wife was buried alive.

sinister suspicions

When Francis overhears a conversation between Catherine and the doctor—"I never liked Elizabeth!" says Catherine—Francis accuses them and Nicholas of some sort of deception. Just then a scream comes from Elizabeth's room. Running there, they find the maid in a state of hysteria, swearing she heard Elizabeth call to her. Nicholas locks the door, swears no one shall enter the room again.

But Nicholas himself enters Elizabeth's room, for the next morning, during breakfast, a great commotion is heard coming from her room, and Francis, Catherine and the doctor arrive to find it in a shambles. When a secret passage leading from Nicholas' room to Elizabeth's is discovered, Nicholas is terrified that he may have created mysterious disturbances without being aware of them. "The one sure way to settle

Cobwebs now cover instruments of the Inquisition which once ran red—and not with strawberry pop.



Price contemplates the Spike Jones Special—a bed for people who want to stay awake at night and read.

Vincent prepares to apply his own special brand of horror.

that," says Dr. Leon, "is to exhume Elizabeth's body!"

the corpse in the casket

When the coffin is pried open it reveals a hideous sight: a contorted body which obviously had been alive when sealed in! The corpse of one who had fought for air, clawed for release.

Nicholas' mind is beginning to snap.

He attempts suicide at the awful revelation:

The body is not that of Elizabeth!

return of the dead

Sleeping fitfully after his suicide attempt, Nicholas is awakened by the voice of a woman calling to him. Rising from his bed, he follows the invisible voice along the secret corridor. It draws him to the burial room and there—

The real Elizabeth rises from her coffin!

Nicholas flees in terror from this apparition. In his absence, Elizabeth laughs—and gloats with Dr. Leon when he appears and they congratulate each other on how well the plan is going to drive Nicholas mad.

the pendulum swings

Nicholas has now gone completely insane, to the point of believing that he is his own father. Capturing the evil Elizabeth, he locks her in the Iron Maiden. Struggling with Dr. Leon, he pushes him to his death in the pendulum pit. And then—

Innocent Francis is seized by frenzied Nicholas, and in his madness Nicholas straps Francis to the blood-stained table of death and sets in motion the 2000 pound 30 foot ax-like pendulum which inches down inexorably with every horrifying whooshing stroke.

Only Richard Matheson, who wrote the screenplay, knows the ending.

Running time: 85 minutes. Screaming time: the same. **END**

This is it: the ghastly scene in the Pit, with the Pendulum hanging overhead.

"Is it a Bert? Is it a Superman? It's *Flashy Gordon!*" Heroine of THE MAGIC SWORD points to 25-foot ogre created by her "boss", Bert Gordon, left.

D.I.D. are the initials of Bert I. Gordon, [illegible] the award for his accomplishments & Aspirations.

FLASHY GORDON ATTRACTS THE WORLD

By Ron Haydock & Weaver Wright

KING DINOSAUR, in 1951, was his first professional effort for national theatrical release. "It was a cut above the amateur 16mm films I started making when I was given a camera at the age of 13," says Bert Gordon, who co-produced & directed it. "but I now regard it as a prehistoric production in more ways than one. I've come a long way from that 'caveman' quickie altho I've yet to complete the picture I'm perfectly satisfied with." Producer Gordon, inevitably dissatisfied with each newly finished film, is the eternal perfectionist challenged by the ever-elusive perfect picture.

Fortunately for fantastic filmdom, the amazing Mr. G. is keen to make 100 more imaginative movies in the next 50 years in his unending quest for excellence.

one-eyed wonder

In 1955 Bert wrote, produced and directed THE CYCLOPS, adventure yarn with Lon Chaney Jr. (altho Lon did not play the giant monoptical menace) which brought his teaser to THE BEGINNING OF THE END—the thriller wherein giant grasshoppers invaded Chicago (1957). "For that production," Bert recalls, "we required a wingless species that neither flew nor hopped so that we could control them inside the studio. We finally located the variety we needed in Texas—where better should we have found Giant Grasshoppers?—and imported 200. But the insects began to die like

Lon Chaney Jr. with Geiger counter, elated that he has discovered radioactive ore in THE CYCLOPS.

[illegible] the [illegible] climbing skyscrapers and [illegible] on our sound stage [illegible] the production we had [illegible] our hands [illegible] you ever tried [illegible] 12 sickly grasshoppers

THE LARGE and the small

"Several years [illegible] erman (together with James Warner [illegible] ated *FAMOUS MONSTERS* [illegible] International Pictures purchased a project from Mr Ackerman' Agency [illegible] famous *Amazing* story called 'The Nth Man' by Homer Eon Flint. I knew nothing [illegible] this at the time and independently [illegible] on a paper napkin, of all things' [illegible] oped my idea for THE AMAZING COLOSSAL MAN. Jim Nicholson, President [illegible] AIP, was experiencing difficulties getting the script he wanted done on 'The Nth Man' when he learned of my idea and sent for me. He hired me to do my [illegible] Giant story, which Forry was later kind enough to say contained 'one of the most convincing special effects ever achieved in science fiction film, the T-bomb blasting of Glen Langan' The film was sufficiently successful to warrant a sequel, WAR OF THE COLOSSAL BEAST

"On the opposite end of the [illegible] ATTACK OF THE PUPPET PEOPLE [illegible] tongue-in-cheek production aimed at teenagers, with light & humorous elements included to offset some of its more terrifying aspects."

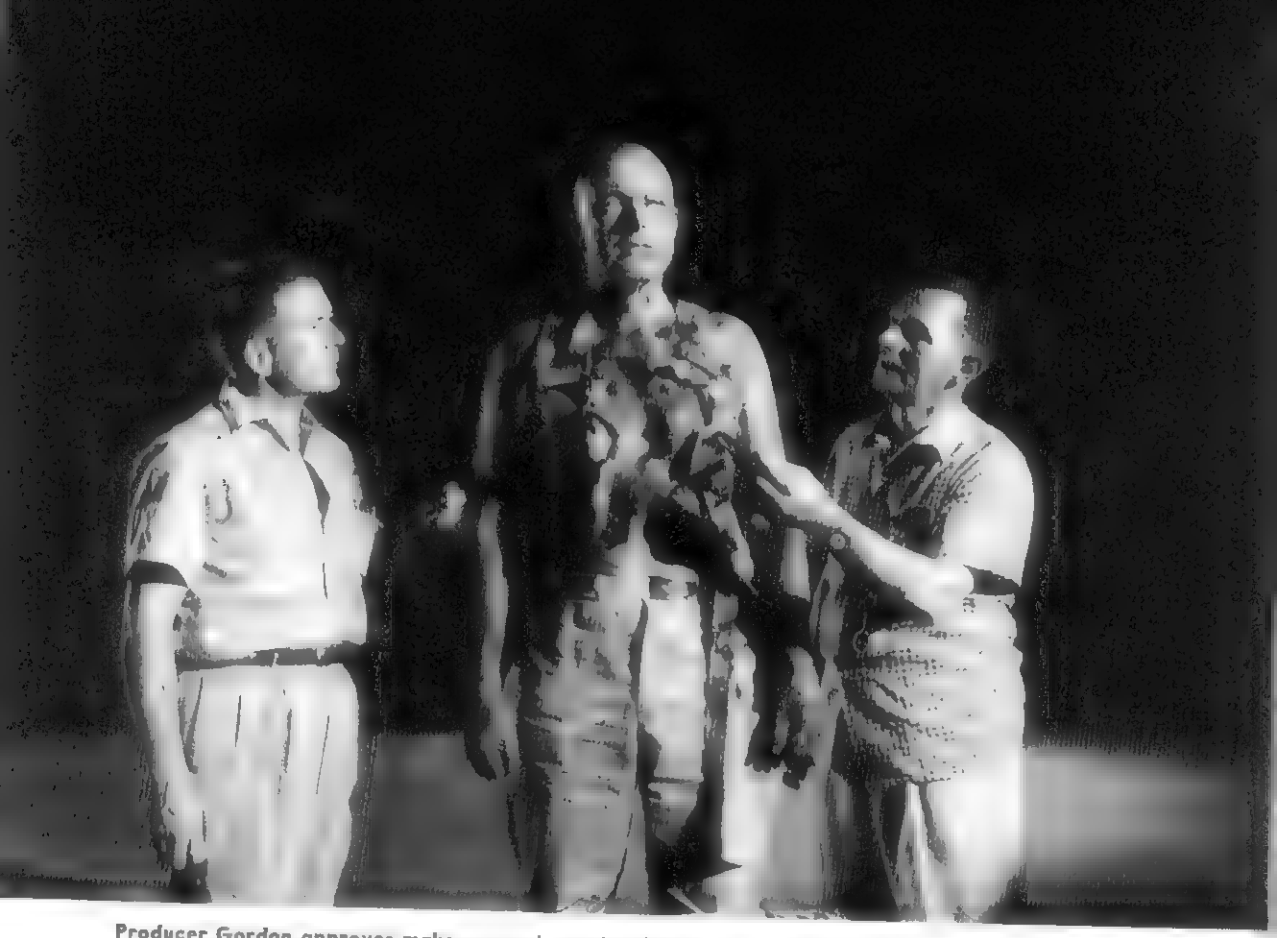
the ingenious and the genie

To achieve some of his most special special-effects Bert sometimes uses as high as 4 processes—miniatures rear projection, traveling mattes and split-screen shots for a single scene. His wife Flora works closely with him on the creation of his marvels whose importance cannot be underestimated in a spine-tingler like THE SPIDER For her collaboration Mrs. Gordon receives screen recognition as Assistant Supervisor of Technical Effects

I (Ron Haydock) could not resist telling Mr. Gordon, during our interview with him, how great I thot his TORMENTED was.

A most frightening experience is the "net" result for these 2 young people trapped in the Carlsbad Caverns by THE SPIDER (1958).

Moment of horror in TORMENTED as ghostly seaweed materializes on girl's gown.



Producer Gordon approves make-up man's masterpiece: Glenn Langan at midway point of A-blast appearance in THE AMAZING COLOSSAL MAN.

A terrific ghost story previewed in FM #10. This is a picture I personally would be proud to remake about 20 years from now should I ever be able to follow in Bert Gordon's footsteps. Incidentally, his own daughter Susan played the child lead in the latter, as she also did in her dad's THE BOY AND THE PIRATES, a film of high adventure (in color) featuring a genie.

Editor's Note: The remainder of this article is written by Ron Haydock, based on a second interview.

Trying to track down Bert Gordon is as hard as trying to locate Count Dracula in the daytime! Even tho Mr. Gordon was extremely willing to inform *FM's* readers about his monster spectacle, THE MAGIC SWORD, it was many days before he was at long last able to find the time necessary for the interview.

One day I finally received a phone call from his secretary and 2 hours later was in his office discussing his latest thriller. Knowing that monster fans the world over are anxiously waiting to learn how he brings THE MAGIC SWORD to life on the screen, Mr. Gordon settled back in his chair and discussed the first step:

creating the creatures

Like most of his ideas which he has turned into films, the story for THE MAGIC SWORD came to him in the middle of the night. However, even tho in the past he has made close to a dozen special effects films, this time he wanted to do something which was entirely different and had never been done before.

Mr. Gordon started with one of the fiercest of all mythical creatures—the fearsome 2-headed dragon. To this he added the knight St. George, and from there developed one of the most imaginative stories ever attempted for the screen.

THE CYCLOPS, towering one-eyed terror brought to the screen by Gordon in 1958.

St. George's brave knights confronted by the 2-story tall Ogre in THE MAGIC SWORD.

Observe Insect Prevention Week! Don't let this happen in your neighborhood! (THE SPIDER, 1958.)

eerie effects

As far as the unusual special effects in the picture are concerned, he lets his imagination run wild. He first thot of various story situations and at the same time experimented photographically to create these illusions. In other words, the story conception and the method of creating the monsters photographically were done at the same time

Before developing each phase of the story fully on paper, Mr. Gordon experimented with black light projection until he came up with some of the most horrifying and bizarre effects ever seen!

the monsters are alive!

Mr. Gordon developed a brand new and unique process called Super-Percepto-Vision especially for THE MAGIC SWORD. The dragons, the demons, the 25′ ogre—all the monsters in the film in no way look anything but completely realistic in both appearance and movements. His creations become 100% *alive* thru this special screen development.

Bert Gordon produced & directed THE MAGIC SWORD himself. He considers this very important to the success of the film because "in bringing the effects to life on the screen it is essential that the *same concept* envisioned in the writing of the original story, and in experimenting with the special effects, be carried forward and brought onto the screen."

room of horrors

Before Mr. Gordon could continue he was interrupted by a phone call from the Special Effects department. This gave me an opportunity to glance around his office at the many trophies from his films.

On his desk, being used as a paper-weight, was a miniature model of the super insect featured in THE SPIDER. Directly in back of the desk was a 7′ standup foto of THE AMAZING COLOSSAL MAN. The walls of his office were covered with numerous stills from other of his films such as ATTACK OF THE PUPPET PEOPLE and BEGINNING OF THE END; and resting in a pile in a bookcase near the door were many of the actual shooting scripts from these films.

After replacing the telephone, Mr. Gor-

How they do it. A rearview projection shot with highly magnified grasshopper on screen, live actors in foreground. Note microphone in upper left hand corner to record rifle shots, cries of the soldiers. (Behind the scenes shot from the BEGINNING OF THE END, 1957.)

Genie in THE BOY AND THE PIRATES shows boy "the size of the one that got away" (a goldfish, that is).

don returned to our discussion, commenting that he liked to have "souvenirs" from his pictures all around him.

picture problems

He told me that after writing a story such as THE MAGIC SWORD, and developing the special effects, one of the most difficult things to do before shooting the film is to interest a film *distributor* in it. Fortunately, because of his many successful monster movies, his task in this respect becomes increasingly less trying.

The next step is to cast the film, choosing the proper actors & actresses for the roles. Afterwards, the actual production of the story into a motion picture is begun.

Even after completion of the live portion there is work to be done. *Over 5 months* of special effects work were required on THE MAGIC SWORD. As a matter of fact, Mr. Gordon told me, the phone call he had just received was to inform him that the daily film rushes were ready to be previewed in the projection room.

As he disappeared thru the doorway, I cast one last look at his office, filled with the many props from his movies, and realized that here is a producer from whom we can expect many great things in the future.

Your editor says: Bert's Gordon of Evil is blossoming with Fairy Tale Celluloid Flowers for children (of all ages) and Scarey Tales for grownups. May his Magic Sword cut the Knot that will loose a giant hot-house-ful of monsters & marvels upon a world of wonder-lovers that prefers mystification to sophistication!

END

Her father was an octopus, her mother a platypus; that's how she became Miss Ugly Puss. (Vampira in THE MAGIC SWORD.)

HIDDEN HORRORS

LONG UNDER LOCK & KEY IN THE SECRET VAULTS OF HORRORWOOD, MONSTERDOM'S MOST SELDOM PHOTOGRAPHED CREATURES & FACES ARE FEATURED IN FAMOUS MONSTERS' EXCLUSIVE SERIES.

Last issue we unmasked Claude Rains as the scar-marred madman called THE PHANTOM OF THE OPERA.

We also unveiled the vegetable beast man known as THE THING.

Now, from Atlas IV—THE FORBIDDEN PLANET—we bring you a portrait of that weird world's most ferocious and fantastic life-form: the ID! At great peril to life and limb we ventured millions of miles outside our Solar System to the foreboding dwelling of the awesome, rarely visible fiendish force. And here it is: a glimpse of that terrible yowling, multi-morphic monstrosity . . . that creature of electrical violence . . . the whirlpool of mental terror—the ID!

END

MYSTERY PHOTO DEPARTMENT

VERY few of you recognized the unidentified photo on page 68 last issue. The picture above is another scene from the same film and its name: JUNGLE JIM IN THE FORBIDDEN LAND, starring Johnny Weissmuller. Our New Mystery is on the right. Here are some clues: One of the actors in the cast played in THE MAZE. Another played Quasimodo in one of the versions of THE HUNCHBACK OF NOTRE DAME. We hope those are enough hints to help you break the mystery. If not, you'll just have to get issue #15 to find out!

CREATURE FEATURES

Graveyard Examiner

FINAL

DEAD-LETTER EDITION

OFFICIAL NEWSPAPER OF THE FAMOUS MONSTERS CLUB

EARLY TO BAT, EARLY TO RISE

After a relaxing day's sleep, COUNT EUGENE SOUCEK of Elizabeth, N J, stirs from his Transylvanian coffin to haunt the newsstands for the latest issue of his favorite magazine, FAMOUS SOUCEKS OF FILMLAND.

Clubs For Monsters

THOMAS McCAFFREY reports to *GRAVEYARD EXAMINER* that he has organized a chapter of the *FAMOUS MONSTERS CLUB*, member-

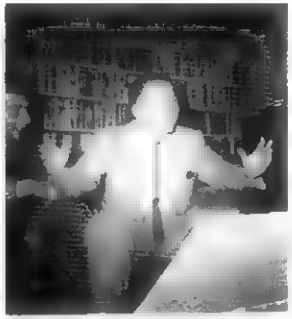
Top Ten

SEDGE CLARK of Muncie, Ind., JOHN HILL of Key West, Fla., and JAY ADAIR of Skokie, Ill., are 3 of the many thousands of monster movie devotees who have written in requesting that a special sec-

MONSTERCON #2 "JUST GREW"

Hollywood what started out as an afternoon's small gathering of neighboring monster fans turned into a fine little monstercon with 6 home-made fantasy films being shown in the home of Forry Ackerman Bert I. Gordon, producer of ATTACK OF THE PUPPET PEOPLE, THE SPIDER, WAR OF THE COLOSSAL BEAST, BEGINNING OF THE END, etc., was the Guest of Honor

Producer Gordon fascinated the group, which numbered 20, with inside information on his latest ghostory release TORMENTED, and information about his Xmas Special THE MAGIC SWORD (formerly known as ST. GEORGE & THE 7 CURSES). Gordon revealed that he got his start in films at the age of 13, when he was given his first movie



BERT I. GORDON, Guest of Honor, explains how much money it took to film THE MAGIC SWORD

camera

Barry Gaines, representing a group of 50 amateur moviemakers from nearby communities, projected VAMPIRA GIVES A PARTY and 2 other monsterama melodramas made by his "company." He also told of current plans to film a Horror Special featuring 22 monsters

Newcomer Mike Minor, primarily interested in George Palish projects, exhibited his model of the TIME MACHINE Sphinx, a CONQUEST OF SPACE ship, an ATLANTIS painting and many other interesting samples of his work Jon Lackey showed stills of some of his latest monster make-ups and models.

GRAVEYARD EXAMINER'S Ron Haydock, Jean Haydock, Dik and Joey Daniels, Steven Mazin (billed as "The Luckiest Boy in the World" in FM No. 13) and several others completed the ensemble participating in the 5 hour monstercon

ship being open to anyone living (or dead) in the US "Anyone, or *anything* may join," writes Thomas. Contact Thomas at 2618 Louis St. Franklin Park, Ill., for further information about his club.

THE ZACHERLEY FAN CLUB, under the direction of fans BRADLEY BELL and LEONARD CITRON is now open to membership from all over the world. Each member receives a club card, fotos, Zacherley Journal, which appears quarterly, [illegible] tion, their annual tests, personal service, many [illegible] If you [illegible] Zacherley, write: Brad[illegible] 20th Rd., Whitestone, NY for complete details. [illegible] organization.

Monster fans all across the country are now publishing their own amateur versions of *FM*. Here are a few of them:

TERROR, "The Monster Delight," is edited and produced by Larry Byrd, PO Box 714, Costa Mesa, Calif. In addition to fotos of Karloff, Chaney, Lugosi, etc., No. 4 features fotos on PSYCHO, Robert Bloch Issue No. 5 will be a special Mummy number. reports Larry. TERROR is available at 25c per copy.

Allen Kracalik's monster project is a 'zine called NIGHT. The contents of No. 1 include an adaption of THE WOLFMAN into story form, a shocker of a story called "Dimension Speed," and many other assorted *fantastic* features. Allen's address is 1660 Ash St., Des Plaines, Ill.

BEAST is the work of Ron Hess and is 10c per copy. Stories and articles on monsters by fans Jim Beaches, Craig Perron, Jeff Patton and others are featured in No. 5. Copies are available from Ron at 2422 Kingsland Ave., Orlando, Fla.

tion of *GRAVEYARD EXAMINER* be set aside to let the readers of *FM* vote for their favorite films of the macabre.

Beginning with the next issue this space will be reserved for the top 10 choices of the fans. If you have a particular film which is your favorite monster epic, drop a postcard to *GE* and we'll publish the names of the 10 films receiving the most votes.

Address all postcards to: GRAVEYARD EXAMINER, 1426 East Washington, Apt. [illegible], Philadelphia 38, Penna.

Beast of the 'Hounded' House

"Either I get my picture in GRR-R-R-RAVEYARD EXAMINER or I'm going to hound you for the rest of my lives!" warns FRANCIS CASTRO of Santa Barbara, Calif.

FRANKENS TIED

GARY ANDERSON of Dover, Ohio was willing to string along with the Mad Doctor when he suggested Gary have a plastic surgery operation, but didn't did Gary realize what he was getting roped into.

SCREAMS FROM MONSTER CLUB MEMBERS

PAUL MITCHELL would like to buy fotos from all of the CREATURE FROM THE BLACK LAGOON films. Contact him at 1404 Ostrander, La Grange Pk., Ill.

BOBBY BENSON is very anxious to find someone who has one of the Martian War Machines from WAR OF THE WORLDS for sale. These are models which were distributed during the release of the film. Bobby's address is 915 So. Sherbourne Dr., Los Angeles 35, Calif., and he'd appreciate your letting him know how much you want for yours.

HARRY SNYDER of Baltimore, Maryland writes to say that he will continue to read *FAMOUS MONSTERS* as long as the air in his coffin holds out. BOB SEUFERT, 423 Ely Ave., Bronx 65, NY, wants a copy of the stageplay version of the book DRACULA.

All those who have TARZAN books by EDGAR RICE BURROUGHS for sale write to DON KRAAR, 2924 Blvd., D. NE, Atlanta 17, Ga. Attention JOHN MCGEHAN, 4[illegible] E. [illegible], San [illegible] The TARZAN [illegible] DON KRAAR [illegible] FRANK PIAMPIANO [illegible] Lake [illegible] WM. AYERS [illegible] Dixie Highway, Valley Station, Ky. [illegible] MUMMY film, and would like to correspond with other fans who are interested in Kraar.

ALECK RICH would like to hear from fans who collect fotos from monster rock 'n' roll movies. Alec lives at 4901 S. 12 St., La Grange, Ill.

From overseas comes a letter from RAYMOND KENYON who wants to correspond with American monster fans about CHRISTOPHER LEE. So write him at 139 Gladstone St., Saint Helens, Lancashire, England. WM. CUTLER'S favorite pastime is reading *FAMOUS MONSTERS* and he would like to obtain back issues No. 1, 2, 3, 4, 9 & 10. Fans having these issues for sale can write Bill at 29 Four Brooks Rd., Stamford, Conn. RICHIE BLAKES brother BOBBY, waits at the newsstand every day for the next issue of *FAMOUS MONSTERS*. He and Rich have a few fotos from films for sale, so write them at 130 Henshaw, Springdale, NY.

Dead Letters Department

My [illegible] brother told me [illegible] many years ago [illegible] Superman battling little creatures but they did not come from another planet. They were from the center of the earth and the title of the picture is SUPERMAN VS. THE MOLEMEN. [illegible] Kirk [illegible] played [illegible] The Man [illegible] SPACEMEN [illegible] the monster was really James Arness. Wm. [illegible] JOHN MILEO, REGO PARK, NY.

You've just won yourself a free issue of *SPACEMEN*. John! Although Kenneth Tobey *was* in the film, TV's Matt Dillon was the culprit under all that make up.

Ron Haydock, editor of *GRAVEYARD EXAMINER*, takes time out from his monsterly duties to belt out his hit record, *Don't Be Ghoul*.

DICK SMITH (Left) applying his masterpiece of TV make-up for THE FALSE FACE.

Quasimodo writhes again! A Special Feature—by the Make-up Artist himself— Dick Smith

WAY OUT HUNCHBACK

WAY OUT went out of its way to be gruesomely realistic when Roald Dahl presented the *Face in the Mirror* episode of his weekly television program. In it an actor recreating on the legitimate stage the role of the Hunchback of Notre Dame, copied the hideous features of an unfortunate derelict . . . then found he couldn't rub the face of horror off!

Two weeks before the show was taped, I was given a copy of the script to read. After finishing it I prepared some rough sketches of what I felt the fatal face should look like: fairly grotesque but eyes nearly normal. However, after viewing my drawings the producer didn't think the face was "way out" enough. My next stop was a large persona. library.

I studied a number of volumes in the extensive collection of medical text books belonging to a friend of mine: works dealing with tumors, facial diseases, plastic surgery, etc., with accompanying photographs, and came away convinced that no make-up artist can improve on the horrors of nature. Nevertheless, I tried. I designed a leprosy-like face: puffy of cheek & jowl, with thickened lips. To this attractive beginning I added a weird scar and a bulging eye, and *voilà*, after only about 120 hours of construction I completed the mask.

First I made a life mask of Alfred Ryder, who played the part of the actor who played the hunchback. That took nearly a week; then the eye had to be modified as the producer felt it "a bit too much" for TV. I then designed the *same* mask for the "ham." In other words, we had 2 plaster

DEAD EYE DICK. This version of Smith's make-up was considered too gruesome eye-wise.

MARTIN "BUM" BROOKS in the "less gruesome" version of the mask that was used on 'WAY OUT.

faces which looked [illegible] actor's natural face, and on top of them the distorted mask was fashioned of modeling clay: new eyes, nose, cheeks, mouth, etc. The second "skin" had to be kept as thin as possible to allow the actor's facial mobility.

From the second clay model a plaster mold was made. When removed from the life mask and model, the clay was all carefully cleaned away, then foam latex was whipped up in something like an egg beater and heated. The resultant gel was poured into the "negative" half of the mold. Then the life mask, which had been made to fit into the mold, was pushed back into it. The pieces were united, foam latex inside, and as soon as the latex jelled it was put into an oven and "baked!"

don't half-bake

A word of caution to [illegible] mask makers: an underdone mask can be as disastrous as the Bride of Frankenstein's first custard pie so if you're baking your own be sure to "cure" the latex for 3 hours. After the heat treatment remove from the mold and trim surplus edges.

Due to lack of time on the WAY OUT play, I had to fashion the hideous eye out of *dental* supplies rather than have a proper glass one prepared. In the show, when the actor was supposed to remove the make-up (which, as explained, was really a mask), he accidentally hit the artificial eye with a modeling stick and it popped right out! But it happened so quickly that no one—not even the technicians in the control room—noticed. The producer decided 99 out of 100 viewers wouldn't catch this accident so the mishap was telecast as taped.

a gimmick a day ain't hay—it's clay

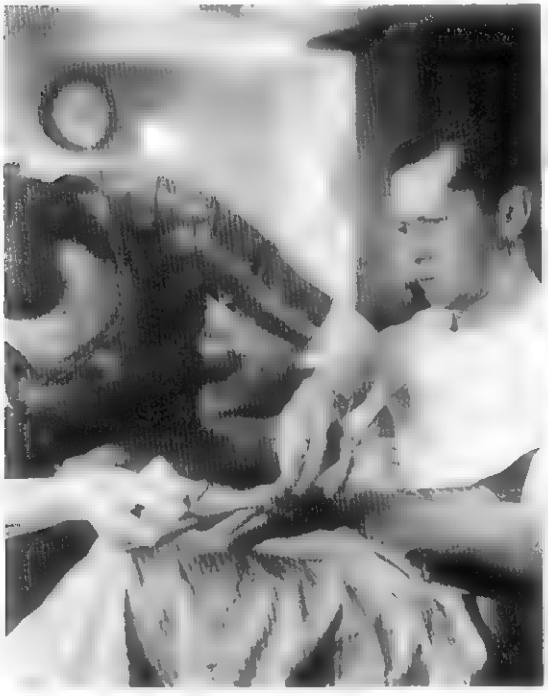
In one important sequence the actor took out a jar of cold cream, applied putty to his nose, added eyes, and so forth—and this had to be done without stopping the cameras. On the telescreen it took 90 seconds. His secret: a gimmick with the clay. First, 10 seconds of someone's hand (that was supposed to be his) was on the screen, then the actor would be seen via another camera, putting the putty on his nose. Back to the first camera for the hands picking up some tool or anything to take up 20 seconds while the actor would hastily drop the piece

THIS IS IT! The New Quasimodo, as conceived by Dick Smith and seen on Roald Dahl's show.

ROUGH SKETCH COMES FIRST

1 THE UNHOLY 3—Smith's original sketches for fearsome face of the 'Way Out Hunchback.

2 ALFRED RYDER AS "The Actor", man who copied another man's face to perfection plus!



3 ORLAC-LIKE HANDS are built up over actor's out of small sections of "living" latex.

4 COTTON THE ACT! Dick Smith glues thin layer of cotton to throat of uncomfortable actor.

5 "WHAT'S THIS BARBER doing ?" wonders Martin Brooks. "I just wanted a quick shave!"

6 DICK SMITH APPLIES layer of special glue in order to make horror mask stick.

7 WITH SHAGGY WIG added, made-up man is about ready to take a look at himself.

8 SIDE BY SIDE. "The Actor" (left) checks make-up job against the "real thing" (right).

Continued

MR. HYDE MASK created by the Sinister Mr. Smith for a Milton Berle tele-ghast.

TWISTED FACE FROM "Oliver Twist" telecast. Smith's "victim" this time was John Calicos.

of putty and grab a previously prepared section of the mask that covered nose & lips. This portion of make-up, already wet with glue, would readily stick to his face mask. Ryder would put it over his nose & mouth, then pick up a modeling stick and pretend to be finishing the edges. The TV eye would record this action; then a cutback to the first camera and the bit of business with the hands: maybe the fingers would be carving an eyeball this time. While camera No. 2 was busy with the hands, the actor would grab another section of the mask—and so on until the completed mask was on his face.

make-up take-off

After he had supposedly worn his Hunchback make-up on stage, the actor (in the story) returned to his dressingroom to remove the monster face—only to discover to his horror that he couldn't! Not even the surface make-up came off this time. The problem was to have the actor wrestle with the mask, trying to remove his face, but not have any of the make-up come loose as that would disastrously spoil the illusion, the story, in fact the whole show.

To guard against such a mishap, I sprayed a thick gelatin-like liquid over the mask so the actor could then "fight" it. The liquid base prevented any smearing of the mask's features.

The ears were separate little foam latex appendages.

The hands were formed of some pieces I had left over (!) from another make-up job on a previous show.

The neck was effected by painting on spirit gum, laying absorbent cotton (with the fibers running horizontally) on it, and pressing it on till the whole gummed area was covered. Over the thin layer of cotton fiber a surgical adhesive was spread with a sponge. The neck was kept stretched till the whole thing dried, then the head lowered to normal position and, lo! the neck "aged" into a whole mass of realistic wrinkles.

The foregoing technique can also be used on the face to give it that "instant century" look in case you want to make yourself appear anywhere from 100 to 500 years older.

Last step: powder the area with a make-up which has a *castor oil* base. WARNING: the castor oil powder is not to be applied internally or you'll *really* have a sick green face! **END**

THE DEVIL'S GRANDMA! Another Satanic Make-up created by Devilish Dick, who'll be back in our pages soon with another revealing feature on "The Art of Making Fiends and Influencing People"!

SEE NEXT PAGE FOR ANNOUNCEMENT OF GIGANTIC MAKE-UP CONTEST!

THE GREATEST

WIN A JET FLIGHT TO HO
TO APPEAR IN A MO

YOU WILL BE Gues [illegible] WHEN THE SLEEPER WAKES, the fabu [illegible] the future to be produced by American International, the studios who thrilled you with MASTER OF THE WORLD, PIT AND THE PENDULUM THE HOUSE OF USHERS [illegible] **James H. Nicholson** who rose from a teenage film fan and school chum of Forry Ackerman to become President [illegible] AIP

YOU CAN BE FLOWN [illegible] Jet Plane—YOU with your [illegible] any adult o your selection, including [illegible] married

As you step from your thrilling cloud-high cost-free flight from Washington or Brooklyn or the Bronx or Chicago or Anytown U.S.A. you will be met at the Airport in Los Angeles by none other than **Forrest J. Ackerman** himself! The Editor of **FAMOUS MONSTERS** will drive you to his home, the world famous Office of FM—where you will be photographed by "Horror's Hottest Newcomer" Bo [illegible] and given the conducted tour of the ACKERMAN MUSEUM [illegible] will [illegible] Mazin, "The Luckiest Boy in the World," and realize that YOU are an **even luckier** boy or girl, young man or woman!

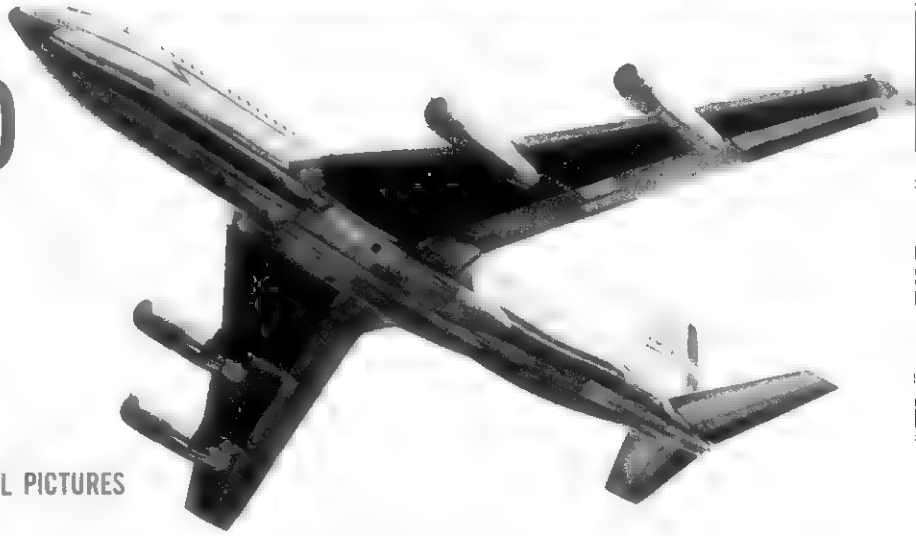
YOU WILL APPEAR (as an actor . . . or actress!) in WHEN THE SLEEPER WAKES! A special part will be prepared for you and you will go before the Hollywood motion picture cameras so that you and all Monsterdom can see yourself on the screen!

HOW CAN YOU WIN this fantastic expense-free 2-day visit to Hollywood for yourself and one other lucky person? WHAT must you do to win the coveted role in WHEN THE SLEEPER WAKES? You must convince **FAMOUS MONSTERS'** 4 judges that you are the greatest new young make-up artist since Lon Chaney Sr.! You must show us that you are as great as—or greater than—the 10 winners of our previous Monster Make-up Contest (results published in FM #5). The 9 Runnerup Winners will each receive crisp, new $10 bills

JUDGES FOR FAMOUS MONSTERS—AMERICAN INTERNATIONAL PICTURES MAKE-UP CONTEST

CONTEST EVER!

LLYWOOD
VIE!



FAMOUS MONSTERS

AMERICAN INTERNATIONAL PICTURES

OFFICIAL CONTEST RULES

1. You must be an amateur monster fan unde 21
2. Mail the ENTRY BLANK COUPON below, along with $4.95 for the OFFICIAL CONTEST MAKE-UP KIT. Your complete OFFICIAL KIT will be rushed to you immediately.
3. Using the materials in the KIT (as well as other props, etc., you may want to use), make yourself up to the best of your ability. You can create a new unusual face or you may re-create a face that appeared in FAMOUS MONSTERS
4. Send in a nice clear snapshot, polaroid print or glossy 8" x 10" photograph of yourself—BEFORE and AFTER the make-up job, along with OFFICIAL ENTRY BLANK APPLICATION which will be enclosed in each MAKE-UP KIT!
5. You may send as many different poses of yourself in the **same** make-up as you wish with a single ENTRY BLANK APPLICATION; but if you wish to submit a picture or pictures of yourself in **more** than one make-up (such as a Mummy **and** a Man from Outer Space), a separate ENTRY BLANK APPLICATION must accompany each **different** make-up. You will find several ENTRY BLANK APPLICATIONS in each MAKE-UP KIT.
6. The FAMOUS MONSTER-AMERICAN INTERNATIONAL PICTURES MAKE-UP CONTEST closes at midnight, January 15, 1962. All entries must be postmarked before then to be eligible. Prize winners will be notified by telegram, and will be flown to Hollywood early in February
7. Winners will be judged on the basis of originality and artistry of their make-up creations. All photographs become the property of Famous Monsters Magazine
8. Anyone may enter—excepting employees of Central Publications, Inc. and American International Pictures, its affiliates or their families. Contest is subject to Federal, State and local regulations.

ENTRY BLANK COUPON

OFFICIAL CONTEST

MAKE-UP KIT

This natural rubber make-up kit is devised so that all types of character and monster faces can be created easily. Latex adhesive (harmless to the skin) is included to completely change the shape of your face.

KIT contains:

● Latex rubber bald scalp ● 4 noses ● Devil horns ● Scar piece ● Mustache ● Bottle of Latex Adhesive ● Black and brown make-up pencils ● Complete booklet of instructions ● 4 cheek pieces ● 2 chins ● Pointed ears ● 3 different artificial hair pieces ● Goatee ● 5 colors professional grease paint ● Eye-patch.

FAMOUS MONSTERS
HOLLYWOOD MAKE-UP CONTEST
[redacted]
PHILADELPHIA 38, PENNA.

I enclose $4.95 for my COMPLETE OFFICIAL CONTEST MAKE-UP KIT and ENTRY BLANK APPLICATIONS. Hurry! Rush them to me so I can enter my pictures in the Hollywood Make-Up Contest

NAME. .....

ADDRESS

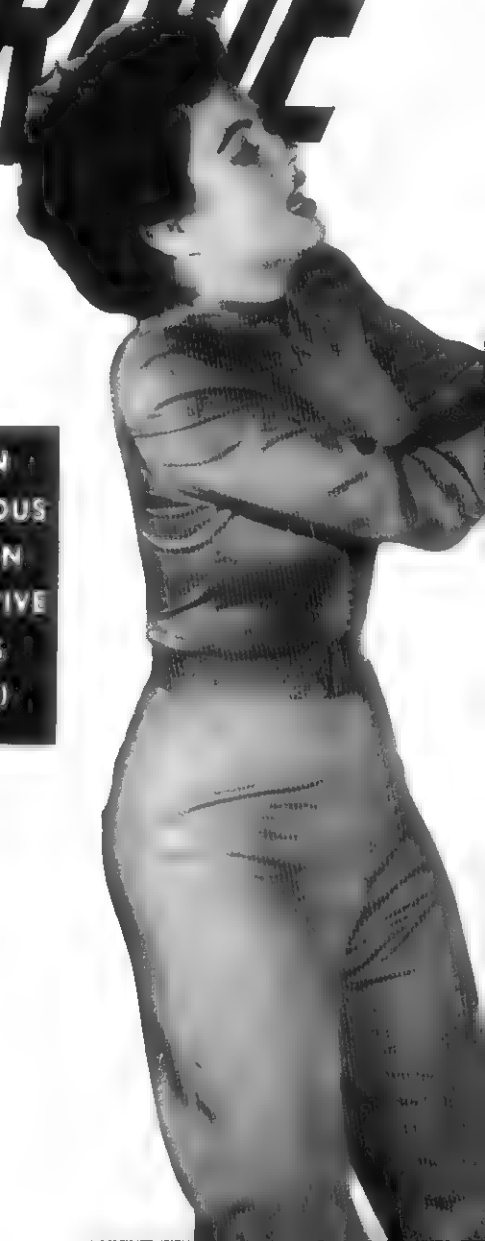
CITY ..... ZONE

STATE

ROCKET TO THE RUE MORGUE

By WENDAYNE WAHRMAN, Leading Female Authority on Imagi-Movies

NO. 3 IN OUR SERIOUS SERIES ON IMAGINATIVE MOVIES (PART 2)



At the beginning of the 50s, George Pal followed up his initial success with a program of genuine science fiction themes but none quite recaptured the high quality and honest approach of DESTINATION MOON. Gradually the tried & trite formulas crept in. As was pointed out in "Science Fiction in Motion Pictures," concession to supposed public taste first became evident in WHEN WORLDS COLLIDE, an end of the world theme where science comes to the rescue. Another planet approaches Earth, disrupting our gravity field and giving rise to spectacular worldwide catastrophies. A carefully selected group of futuristic Adams & Eves manages to escape just before the big crash, rocketing in a kind of Nova's Ark to a new planet.

In WAR OF THE WORLDS the technical effects (see behind-the-scenes feature on same in *SPACEMEN* #2) were superior and the depiction of the malevolent, technically advanced alien race from Mars was quite successful but a poorly done love interest and other maudlin elements detracted from the original power of Wells' work.

other producers, other worlds

Pioneer Pal influenced the approach of the producers of THIS ISLAND EARTH and FORBIDDEN PLANET. THIS IS-

The Shape of Things that Were as reported thru the Americanized eyes of a European-born viewer and researcher of fantastic motion pictures.

Old Aztec Proverb say: "A bird at the throat is worse than two in the bush." Especially if it's THE FLYING SERPENT.

LAND EARTH was a fairly faithful adaptation of Raymond F. Jones' novel of the same name—plus a wholly Studio-inspired Mutant. Interstellar kidnapping, interplanetary war, involving an engineer and his beautiful girlfriend here on Earth and on distant Metaluna, gave rise to superb technical tricks & spacial fireworks. FORBIDDEN PLANET made its addition to glorified space opera by introducing the Id-monster from the mind of super-scientist Morbius. Stunning special effects (often the real stars of such pictures) created a convincingly alien landscape and in particular the underground tunnels and abyss-scrapers of an extinct, advanced race were believably represented. The most remarkable innovation was the musical score that filled the otherworldly atmosphere with a new sound: *electronic tonalities.*

Tors' Trio

A sound scientific basis was the hallmark of the work of Ivan Tors, of Science Fiction Theater (TV) repute. His RIDERS TO THE STARS, scripted by Curt Siodmak, concerned a trio of rocket flights to the fringe of space to bring back whole meteors in order to learn the secret of their friction-resistant skin. (A 10 page feature on this film is to be found in *SPACEMEN* #1.)

Tors' GOG told of Gog & Magog, two fancifully built robots used in a secret space research institute of the U.S. government. Enemies, buzzing overhead unsuspected in the stratosphere, gained electronic control over the robots, sending them on a killing rampage. A gadget-filled lab, an

THE MINOTAUR! Fabulous Monster of Greek Legend, Half Bull & Half Man—and half crazy for human flesh in this terrifying moment from a brand new horror film.

Strange Model Auto (note extremely large headlights) found on Used Car Lot. (From THE DEADLY MANTIS, copyright Universal Pictures Co.)

atomic pile, a daring security agent and a darling female scientist added up to suspenseful action and an ingenious display (in color) of scientific tricks.

MAGNETIC MONSTER, starring Richard Carlson, was quite a creditable scienti film, dealing with Earth's imminent doom thru a newly created element that must "feed" every 11 hours on increasingly larger doses of energy or it *implodes*, sucking energy from anything around it. A-men (similar to G-men) bring rescue at the 11th hour after a thrilling chase with a spectacular explosive climax.

just imagine

An excellent, challenging mature story of a frightening future is George Orwell's 1984. In a world of indexed numbers, where men & women have been dehumanized, reduced to robots, the hero & heroine defy their distasteful dictatorship, are found out and pain-washed. Produced with taste, intelligence & imagination, this was science fiction of a high order, with a message: Don't Let This Happen to You!

Another example of the rare adult treatment of an s.f. film is THE DAY THE EARTH STOOD STILL. It showed not the usual monstrous hostile invader from outer space but a benevolent superior alien visiting our capital to warn of impending doom: doom for the whole universe if our atomic bomb experiments continue. This picture produced the near miracle of fan & layman alike joining in appreciation of a sincere effort. Unfortunately, the charming O. Henry ending of "Farewell to the Master," the work on which it was based, was entirely lost in its translation from story to screen.

First MUMMY in Tanacolor. Christopher Lee, 1959.

1945 and Lon Chaney Jr's 4th Wolf Man role. HOUSE OF DRACULA in which his Yak hair makeup required 6 hours to apply over his face, hands and feet. (Copyright Universal Pictures Co.)

Tired of kidnapping, Boris Karloff contemplates catnapping in THE BLACK CAT (Universal 1934.)

unlocking the unknown

THE THING was responsible for a so-called "new" success formula: to the time-honored element that made Frankenstein popular, add a little space talk, a few fancy science tricks. Science became the key to unlock and exploit people's fear of the unknown, which used to be reflected in ghost stories. Scientific discoveries were manipulated in order to re-create this age-old anxiety by opening up new science-caused vistas of horror: atom bombs & total destruction at its best; mutilation & mutation at worst. From this formula flowered at least a few worthwhile productions: THEM!; THE CREEPING UNKNOWN, despite its grade Z title; THE INCREDIBLE SHRINKING MAN; ENEMIES FROM SPACE; Ray Bradbury's IT CAME FROM OUTER SPACE; the suspenseful INVASION OF THE BODY SNATCHERS.

Observed Wm. Everson, "Science itself, instead of the mad scientists, ghosts, ghouls, werewolves and vampires, becomes the 'heavy' when scientific curiosity was made the culprit that set THE THING free by a member of the polar expedition."

Atomic explosions stirred the imagination that released all kinds of monsters on a wholly gullible moviegoing public. And so the "science"-fictional monsters became a paying proposition.

Time magazine declared: "A good monster picture, as any movie-maker knows, is worth its weight in ghouls. Bent on scaring the money as well as the daylights out of the customers, Hollywood is currently preparing the biggest assortment of horror pictures since the Frankenstein days of the thirties."

conclusion

In its quest for quick silver at the "bucks" office, Hollywood has often got caught in the quicksand of quickies & quackies. Only when it surfaces from its less-than-Poesque maelstrom of watered down copies of KING KONG, DRACULA, FRANKENSTEIN, DESTINATION MOON and the other authentic classics, will more pictures emerge worthy of establishing their permanent residence on the Rue Morgue or at Rocketport #1.

Some of you older fans should recognize THE CRIMSON GHOST, a 1945 serial from Republic Pictures.

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Huntsville
FRED PRICE
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[illegible]

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DAVID MAGIER
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BOB FAIREY
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ALEX KASHCVAROFF
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[illegible]
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[illegible]
Sherman Oaks
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Dunsmuis

MARGERY MACHADO
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[illegible]
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[illegible]
National City
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Albany 6
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[illegible]
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[illegible]
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[illegible]
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Hialeah
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STEVE DARROW
Hapeville
DOUG WILLIAMS
[illegible]
[illegible]

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Honolulu 14

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Boise

[illegible]

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Warsaw
BONNIE WITKEWITZ
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[illegible]
Hometown 9
[illegible]
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[illegible]
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[illegible]
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Old Tappen
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BILLY SCHARF
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New York 10
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JOHN F KUHNS
Columbus 13
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Canton 3
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Columbus
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JOHNNY MUNDY
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Chambersburg

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Greenville
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Spartanburg
RONALD GALLOURRY
Columbia

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TOMMY VANCE
Memphis 17
BOBBY FRIEDSTAND
Memphis
KINNY COSNER
Nashville
EDDIE DELANEY
Memphis 7
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White Pine
ROGER BAKER
Maryville

TEXAS

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El Paso
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Ft. Worth
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Wichita Falls
GERSON STEARNS
Dallas 4
RUBEN DELAROSA
Beaumont
JESSE CHILDS III
San Antonio 9
CARLTON ADAMS
El Paso
KEN GATHRIGHT
Abilene

UTAH

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Salt Lake City 15

DENNIS RECORD
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Clearfield
SUSAN GELES
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WALTER WHEATON
Roanoke
RANDY YOUNG
Alexandria
CLARENCE POINT
Newport News
MILES ANDERSON WARD
Chatham
TOM CHESSER
Arlington 5
NELL ROSE KOTTAL
Norfolk 7
ROBERT CROCKETT
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[redacted]
Washington
EDDIE ROACH
Washington 11

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Seattle 88
BOB STATON
[redacted]
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Longview
TOM VAIL
Pomeroy

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Everett
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WANT TO SEE YOUR NAME HERE NEXT ISSUE?
—SEE THE MONSTER CLUB AD ON PAGE 62

IF YOU LIKE SPACE MOVIES

SPACEMEN

IS THE MAGAZINE FOR YOU!

Issue #1

Issue #2

SPACEMEN, Dept. FM 14
1426 E. Washington Lane
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☐ Here's my 50c for Issue #1

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IF YOU LIKE ACTION MOVIES

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IS THE MAGAZINE FOR YOU!

(See the outside back cover of this issue of FAMOUS MONSTER for details)

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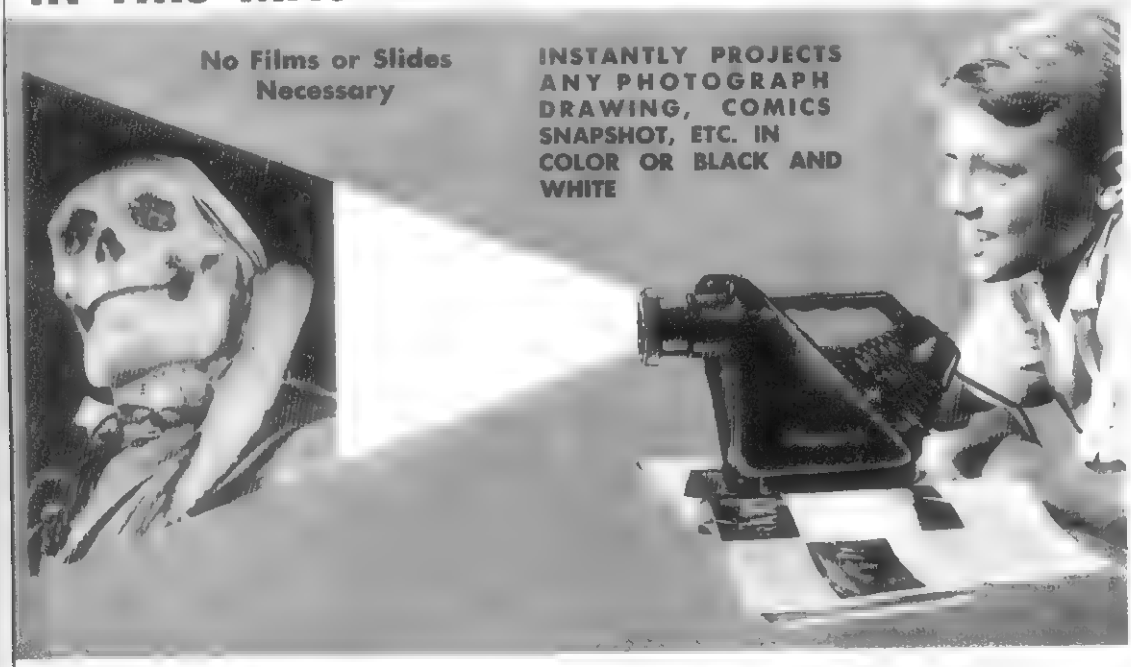

The MAGNAJECTOR is a brand new invention that enlarges ANY ILLUSTRATED MATERIAL to a giant four-foot-wide image on any screen or wall. Absolutely no films or negatives required to project in black or white or full color. Will clearly project ANYTHING that can be placed under the lens opening, such as insects, leafs, etc. Think of the hours of fun and entertainment you'll have moving the MAGNAJECTOR over the pages of FAMOUS MONSTERS and other magazines and newspapers! Approved by Underwriters' Laboratories — plug in anywhere. Only $6.95

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USE IT TO THROW A SPOOK PARTY!

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Rush my MAGNAJECTOR to me by return mail. I enclose $6.95 plus 50c postage and handling charges. If not satisfied I can return for full refund. Hurry!

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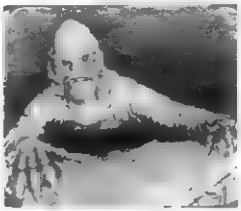
FOR SHOWING IN YOUR OWN HOME!

A COMPLETE COLLECTION of HORROR & MONSTER MOVIES

THE BRIDE OF FRANKENSTEIN

Boris Karloff as The Frankenstein Monster and Elsa Lanchester as his Bride-To-Be. The Frankenstein monster was bad enough, but the Bride now appears as a 7-foot tall horror, wrapped in gauze, ragged stitches scarring her neck!

THE CREATURE FROM THE LAGOON



In the Amazon jungle a living creature from 150 million years ago threatens a party of archaeologists. See the furious spear-gun battle to capture it in the Black Lagoon.

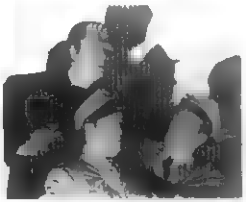
KILLER GORILLA

—see the daring capture of the savage bloodthirsty gorilla, actually captured and photographed on safari in darkest Africa—in one of the screen's most breath-taking scenes!

IT CAME FROM OUTER SPACE

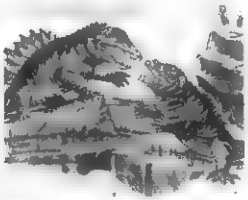
A space ship falters in flight and spins to earth with its mysterious monster visitors. A brave scientist battles against time to send the unearthly monsters back to outer space.

ABBOTT AND COSTELLO MEET FRANKENSTEIN



Dracula, The Wolf Man, and even The Invisible Man join forces in this comedy shocker! Watch the daffy chain-reaction of fun as somebody dreams up the idea of using Costello's "brain" for the monster.

BATTLE OF THE GIANTS



Gigantic PREHISTORIC DINOSAURS are shown in a battle to the death as cavemen watch, terrified. The prehistoric days come alive again as the unearthly monsters engage each other in battle.

☐ I want the 8 mm BRIDE OF FRANKENSTEIN. Enclosed is $5.75 plus 25c for handling.

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☐ I want the 16 mm A. & C. MEET FRANKENSTEIN. Enclosed is $10.75 plus 25c for handling.

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ABBOTT & COSTELLO MEET DR. JEKYLL & MR. HYDE

COMPLETE EDITION

8mm (160 feet) or 16mm (320 feet) SEE IT IN YOUR OWN HOME!

Now you can own and show this COMPLETE film right in your own home! Truly a classic of the motion picture screen A scientist invents a drug that turns humans into monsters—and Costello gets a dose of the needle! He turns into a monster and lures Scotland Yard on a zany chase after the real madman!

WAR OF THE PLANETS

Complete Edition — 8mm
160 feet; 16mm - 320 feet

Desperate men from a strange universe kidnap a noted scientist to help stem the unearthly furies of an outlaw planet. A powerful barrage of exploding missiles follows his remarkable escape. Only $5.75 for 8mm; $10.75 for 16mm.

ABBOTT & COSTELLO IN ROCKET & ROLL

Complete Edition — 8mm
160 feet; 16mm - 320 feet

A runaway rocket ship, flying saucers and beauties of Venus drive Abbott and Costello along a riotous orbit of dizzy fun for some hilarious maneuvering in outer space! Only $5.75 for 8mm; $10.75 for 16mm.

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  Enclosed is $5.75 plus 25¢ for handling
- I want the 16 mm A & C MEET J & H
  Enclosed is $10.75 plus 25¢ for handling
- I want the 8 mm WAR OF THE PLANETS
  Enclosed is $5 75 plus 25¢ for handling
- I want the 16 mm WAR OF THE PLANETS
  Enclosed is $10 75 plus 25¢ for handling
- ☐ I want the 8 mm A & C IN ROCKET AND ROLL
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NOW ON FILM — AVAILABLE FOR THE FIRST TIME!

THE MOST FRIGHTENING HORROR MOVIE SCENE EVER MADE!

LON CHANEY IN THE ORIGINAL "PHANTOM OF THE OPERA"

The original Lon Chaney's performance in the movie PHANTOM OF THE OPERA is ranked as one of the best classics of the silent films. Now -for the first time anywhere—you can show in your own home the famous 100 feet of film depicting the thrilling "Unmasking Scene" that takes place when Mary Philbin rips the mask from the Phantom's face in the underground dungeon beneath the opera house! Exposed for the first time is the hideous, grotesque face of the Phantom—played by Lon Chaney, wearing the masterpiece of makeup he created just for this picture! Every collector and horror fan will want to own this thrilling role of film — available in either 8mm or 16mm - your choice!

8mm $4.95

16mm $5.95

YOUR CHOICE OF THRILLING FILM

50 FEET 8mm

OR

100 FEET 16mm

CAPTAIN COMPANY, Dept. MO-14
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Rush my PHANTOM OF THE OPERA film to me by return mail. I enclose $4.95 for 8MM or $5.95 for 16MM plus 25¢ postage and shipping charges.
I want the following film size: ☐ 8MM ☐ 16MM (please indicate)

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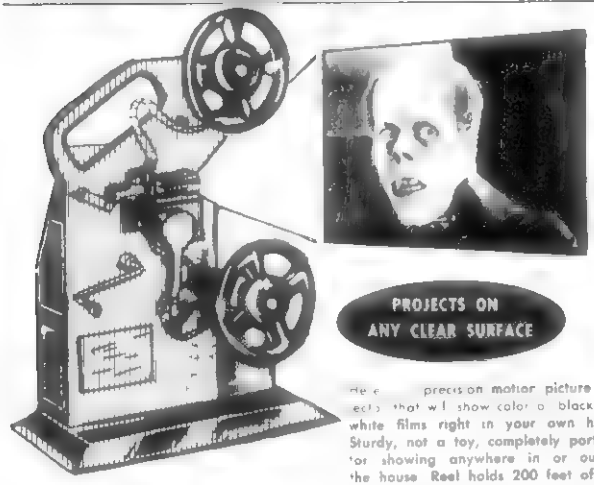
SHOW MOVIES AT HOME!

8mm HOME MOVIE PROJECTOR



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★ Sturdy All Steel Construction

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★ Takes up to 200 ft Reels

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Battery Powered, Hand-Driven 8mm Projector that projects Movies in Action
Two Standard Flashlight Batteries—
25 Feet of Movie Film Subject—Lithographed Fibre-Board Table Top Screen With Attached Easel Stand.

Here is a precision motion picture projector that will show color or black and white films right in your own home! Sturdy, not a toy, completely portable for showing anywhere in or out of the house. Reel holds 200 feet of any 8mm film (like the PHANTOM OF THE OPERA film shown in above ad). No plugs or connections to bother with—runs on inexpensive flashlight batteries. Projects real pictures on any surface. Show home movies to friends at parties, etc. Perfect entertainment! Guaranteed in full.

Only $6.95

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Yessiree, Pardners—get yoreself a copy of this here new magazine called WILDEST WESTERNS (formally called Favorite Westerns). You're a'gonna plumb flip yore lid at some of the wildest carryings-on and the wildest western action and rare photos you ever did see! Send for one or all of the 6 issues you've missed (see below)

#1

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#4

#5

#6

WILDEST WESTERNS, Dept. FM14
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- ☐ 50c for issue No. 1
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- ☐ 50c for issue No. 3
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For years now we've ignored the thousands of requests for FM T-SHIRTS, but we can't fight the world forever. Now at last you can own your own fine quality white cotton washable T-shirt featuring the FAMOUS MONSTERS insignia. Be the first in your neighborhood to create riots this summer with your FAMOUS MONSTERS T-SHIRT

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mediately!

AMOUNT ENCLOSED AT $1.30 each

SMALL (size 4 to 6)	MEDIUM (size 8 to 10)	LARGE (size 12 to 14)

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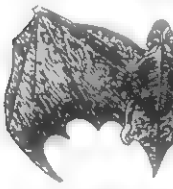
Enough to scare Dracula h[illegible] comes with a suct[illegible] wa[illegible] or la[illegible] the bed [illegible] grief to the poor [illegible] Full price only 7[illegible], each [illegible]



DRA[illegible]
These [illegible] Fang plastic teeth will actually glow in the dark. Made to fit between the lip and the gums of both children and adults. Really looks horrible like Dracula himself. Full price only $1.00. Circle No. 2 in coupon

NEW!

SHOCK MONSTER
[illegible]

MONSTER HAND
These colorful rubber claws fit right over your hand like a glove. Enough to scare the wits out of your victims. (The werewolf on the cover of #3 issue is wearing them.) Full price only $1.50 each hand, or $3.00 for a complete pair. Circle No. 4 in [illegible]

[illegible]
Gruesome feet are giant size to go on over shoes. Made of latex rubber and horribly painted, these ghoulish "feet" will frighten all. Create a riot wherever you wear them. Full price only $1.50 each foot, or $3.00 for a complete pair. Circle No [illegible]

NEW!

GIRL VAMPIRE
[illegible]

WEREWOLF SIREN RING
A slick-looking ring that is worn on the finger. You blow into it and it gives off a terrific whirl that makes the sound of a powerful siren. Resembles the "cry" of the werewolf. Perfect for secret club members. Only .75¢ each. Circle No [illegible]

[illegible]
Natural looking painted plastic skull is operated by a spring motor which makes the mouth open and close creating a yakity-yak sound as if skull is talking. Moves around as it chatters. Seen on TV. Only $2.00. Circle No [illegible]

NEW!

TEENAGE WEREWOLF
A new mask just [illegible]

HORRIBLE HERMAN
FRIGHTENING ASIATIC INSECT

Let people look inside [illegible] then watch them faint! Inside [illegible] looking type of insect with a fur [illegible] twin tendrils [illegible] make him lift his head [illegible] absolutely alive. Only 7[illegible] each [illegible]

VAMPIRE NAILS
Girls! Here's your chance to look like a genuine Vampire, with a set of sleeky-looking black vampire nails that can be worn on the fingers or even on the toes. Boys: here's the perfect gift for your ghoul-friend. Only $1.00. Circle No [illegible]

NEW!

ONE-EYED CYCLOPS
[illegible]

HOW TO HAVE A SPOOK SHOW IN YOUR OWN HOME

This easy booklet shows how you can [illegible] tricks of your own [illegible] without special [illegible] Invisible [illegible] work these [illegible] all the stunts [illegible] family & friends. Ten great tricks. Only $1.00. Circle No. 1 in coupon

[illegible]
Looks so real it will amaze everyone. Replica of Amazon head with black 10-inch long hair. Can be hung on wall, suspended from ceiling or placed on shelf. Comes complete with ring in nose. Only $1.75. Circle No. 6 in coupon at right hand corner

GHOUL
Eerie green and yellow ghoul looks as if he just rose up out of the earth! Enlarged ears and mouthfull of horribly large teeth, plus droopy sunken eyes make this new mask a collector's item! Only $2.00. Circle No. 11

MASKS!

FAMOUS MONSTERS mail order department features exciting items for all true monster-lovers, at low cost. Many thousands of readers have already ordered masks and other monster merchandise—and are now busy scaring friends and family silly!

All masks are Hollywood-type, made of extra heavy latex rubber, full-faced and flexible. They actually move with the face, producing a most life-like appearance. Fits loosely on all faces, goes over the top of the head.

It's easy to order the masks and other items: just circle the number of each item you want in the coupon at the bottom of this page. Print your name and address clearly, then mail coupon with the full payment for all items ordered, plus 25c to cover postage and handling. In most cases the 25c pays for only part of the postage. WE PAY THE REST. All merchandise guaranteed. Sorry, no C.O.D.'s.

MASKS!

LAGOON MONSTER

Horrifying greenish Over-the-Head mask covers entire face, needs no elastic to keep on. Terrific shocker, with yellow-ish & red features. Looks just like real Hollywood kind, with lumpy skin and scales like fish. Very scary! Only $2.00. Circle No. 12 in coupon.

HORRIBLE MELTING MAN

Here's a great one! Inspired by the HOUSE OF WAX, this mask will startle anyone who sees it. Half of the face appears to be melting onto the floor! Only $2.00. Circle No. 14

SCREAMING SKULL

This grinning bone-colored skull has white hair and deep black eyes to make it one of the scariest masks ever designed. Only $2.00. Circle No.

GORILLA MONSTER

Imitation black hair and a mouth full of gorilla teeth make this ape mask a real horror creation. Be the King Kong of your neighborhood. Only $2.00. Circle No.

SUPER FRANKENSTEIN MASK

FRONT VIEW

SIDE VIEW

COVERS [redacted]!

This horrifying heavy rubber mask was worn by our Frankenstein on the cover of Famous Monsters #1. It's the Super De-Luxe version of our Frankenstein face mask and covers the entire head. Impossible to tell who you are when you wear this eerie green Hollywood shocker! Has red lips, scars and silver bolts on neck & forehead. Black hair. Only $3.98. Circle No. 1[illegible]

MUMMY

[illegible]

Full Face FRANKENSTEIN

[illegible]

MAIL THIS EASY-TO-ORDER COUPON TODAY!

CAPTAIN COMPANY, Dept. MO-14
[redacted]
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Please rush me the items I have circled on this coupon. I enclose $ ..... in full payment, plus 25c for postage and handling.
Please send via FIRST CLASS MAIL, for which I enclose 25c additional.

Draw a circle around the number of each item you want

	2	3	4	5	6	7	8
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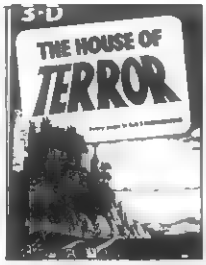
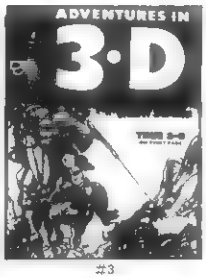
YOU WON'T BELIEVE YOUR EYES! FREE 3D SPACE GOGGLES WITH EACH BOOK!



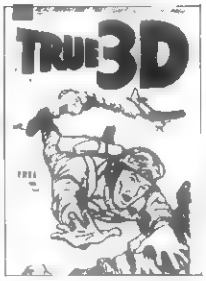
#1



#3

FEATURING
#1—PICTURE OF EVIL THE VIOLIN OF DEATH THE DEADLY CURSE OF KHAR AND DEVIL'S
#3—IL MAESTRO FIRST MAN ON THE MOON TRAPPED WING ED PRAYER
#5—SAD SACK—AT THE BEACH A BASEBALL GAME THE 200
#6—INFERNO, DUSTER PILOT GOLD KILLER WHALE

#5



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YOUR CHOICE OF ANY 2 BOOKS—ONLY $1.00
ALL 6 BOOKS—ONLY $2.00

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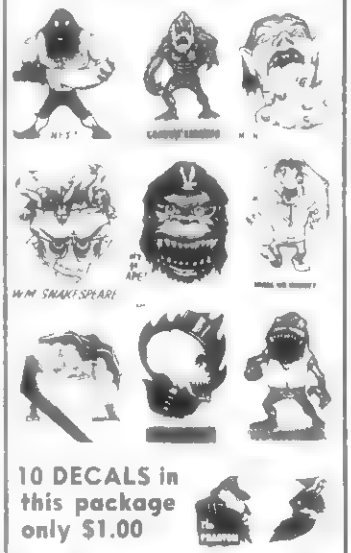
HORROR DECALS
PACKAGE #1

10 DECALS in this package only $1.00

HORROR DECALS
PACKAGE #2



10 DECALS in this package only $1.00

Be sure to indicate Package #1 or Package #2 · Send to: CAPTAIN COMPANY, Dept. MO-14 Box 6573, Philadelphia 38, Pa

NIGHTMARE, ANYONE? You've heard of records in a humorous vein — well this one can only be called HORROR IN A JUGULAR VEIN A frightening narration from the stories of the old master of horror himself Edgar Allan Poe THE PIT AND THE PENDULUM is tough enough on your nerves, but wait until your hear THE TELL TALE HEART one of Poe's best and most terrorizing stories Long Play Album Only $1 98.

FAMOUS GHOST & HORROR STORIES read by Nelson Olmstead, radio's famous sinister voice Includes THE SIGNAL MAN by Charles Dickens: THE MUMMY'S FOOT, WHAT WAS IT, THE BODY SNATCHER OCCURRENCE AT OWL CREEK BRIDGE and others. Only $4 98

Edgar Allan Poe

A GREAT ASSORTMENT of Edgar Allan Poe tales, narrated by Nelson Olmstead of radio fame. Famous classics as A CASK OF AMONTILLADO THE FALL OF THE HOUSE OF USHER THE TELL-TALE HEART MASQUE OF THE RED DEATH, THE STRANGE CASE OF M VALDEMAR and others. Only $4 98

NOW YOU CAN HEAR YOUR FAVORITE MONSTERS!

Actual Sound Track Album of Great Horror Movies — Original Music & Sound Effects (Long Play—33⅓ RPM)

Features themes & sound effects from the following motion pictures HOUSE OF FRANKENSTEIN • HORROR OF DRACULA • SON OF DRACULA • CREATURE FROM THE BLACK LAGOON • REVENGE OF THE CREATURE • THIS ISLAND EARTH • THE MOLE PEOPLE • THE CREATURE WALKS AMONG US • THE DEADLY MANTIS • IT CAME FROM OUTER SPACE • TARANTULA • THE INCREDIBLE SHRINKING MAN •

At last FAMOUS MONSTERS makes available the famous music, the eerie themes and frightening sound effects from the latest favorite horror films The idea of listening to this music in your own home is enough to scare you out of your wits! Put the lights out and have your blood curdled by the sound of Dracula's voice! Feel the walls of the HOUSE OF FRANKENSTEIN actually close in on you! The most nightmarish music ever heard outside of a movie theater! Yours for only $3 98

Weird music & chilling sound effects created for 12 different frightening scenes. HAUNTED HOUSE—groans, rattles & unknown sounds, SPELLBOUND—supernatural theme music HEARTBEAT, JUNGLE FEVER THE LONG WALK and others calculated to SHOCK! Long Play Album Only $3 98

PANIC—SON OF SHOCK is similar to SHOCK, but with 12 new series of strange effects Features OUT OF THIS WORLD, THE PRISON BREAK, RAIN, THE OPERATION, YOU'RE DRIVING ME CRAZY, A SHOT IN THE DARK and others that will make you PANIC! Long Play Album Only $1 98

A wild SPIKE JONES album featuring DRACULA, VAMPIRA & THE MAD DOCTOR, in TEENAGE BRAIN SURGEON, MONSTER MOVIE BALL, FRANKENSTEIN'S LAMENT, POISEN TO POISEN, THIS IS YOUR DEATH, MY OLD FLAME, plus others specially recorded to drive you mad with ghoulish laughter Long Play Album. Only $3 98

Please rush me the following LONG PLAYING ALBUMS:

- ☐ **THEMES FROM HORROR MOVIES; $3.98 plus 25¢ postage and handling.**
- ☐ **SHOCK; $3.98 plus 25¢ postage and handling.**
- ☐ **PANIC — SON OF SHOCK; $1.98 plus 25¢ postage and handling.**
- ☐ **SPIKE JONES IN HI-FI; $3.98 plus 25¢ postage and handling.**
- ☐ **NIGHTMARE; $1.98 plus 25¢ postage and handling.**
- ☐ **SLEEP NO MORE: $4.98 plus 25c postage and handling.**
- ☐ **TALES OF TERROR: $4.98 plus 25c postage and handling.**

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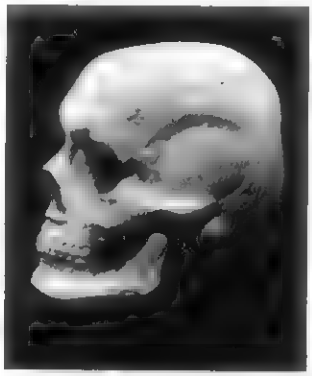
State

MAD DOCTOR HUMAN SKULL



Every Monster-Lover Will Want This Life-Size Skull . . . Looks Like The Real Thing!

Realistic Plastic Replica of Real Skull Is Perfect For Desk, Den, Bookshelf — Or For Scaring Life Out of Friends & Relatives

No true Monster-Lover can afford to be without this perfect symbol of ghoulish monsterdom—a bone-colored, leering human skull (ugh!)

Here's your chance to become the most popular kid in school; just place this SKULL on your desk when teacher isn't looking. Great fun explaining to mother what happened after you're kicked out of school!

SKULL is excellent decorative piece; place candle on top of head—let wax drip down onto face for eerie effect. Constructed in one piece of tough, unbreakable white plastic. Looks like the real thing. Only $1.25 plus 25c postage & handling.

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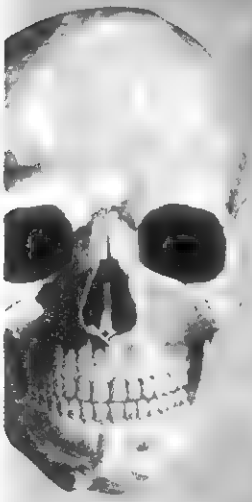

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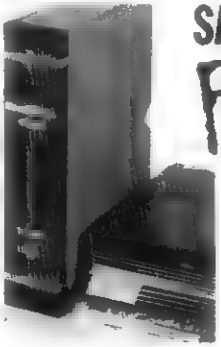

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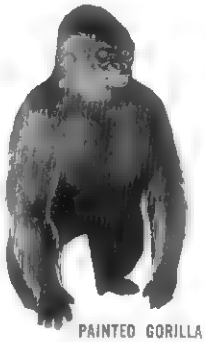
LOOK! BUILD THESE GIANT MODELS

GORILLA SKELETON

GORILLA WITH SKIN COVERING



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from SKELETON to SKIN COVERING to PAINTING!

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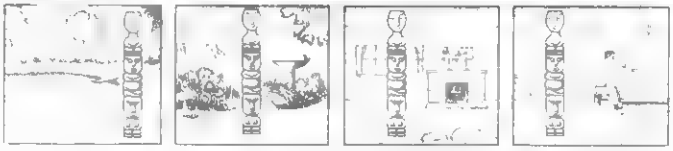

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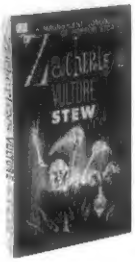

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You'll thrill anew to their undying exploits, their hairbreath escapes, in this unique new magazine edited and published by Jim Warren. On Jim's staff will be major talents such as Sam Sherman, Ron Haydock and Bob Price. You already know Ron thru his **Graveyard Examiner**, "The 'Beasts' of Tarzan," "Battle in Outer Space," interview with Bert Gordon . . . Readers of WILDEST WESTERNS are already familiar with the work of editors Sherman and Price. Contributing Editor is Forrest J Ackerman, who'll be featured in every issue with one of his famous space or monster serial articles that you won't find duplicated in either Famous Monsters or Spacemen. Don't miss his coverage of Superman in the first issue of **SCREEN THRILLS!**

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